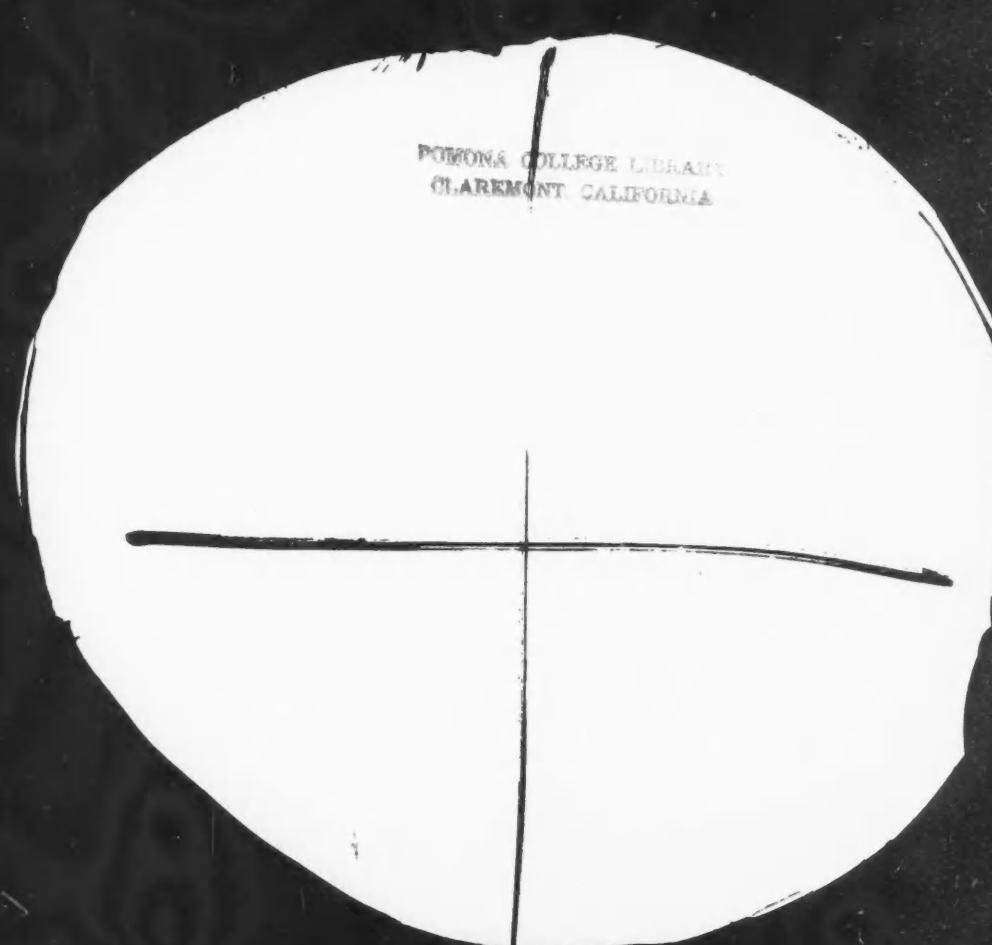


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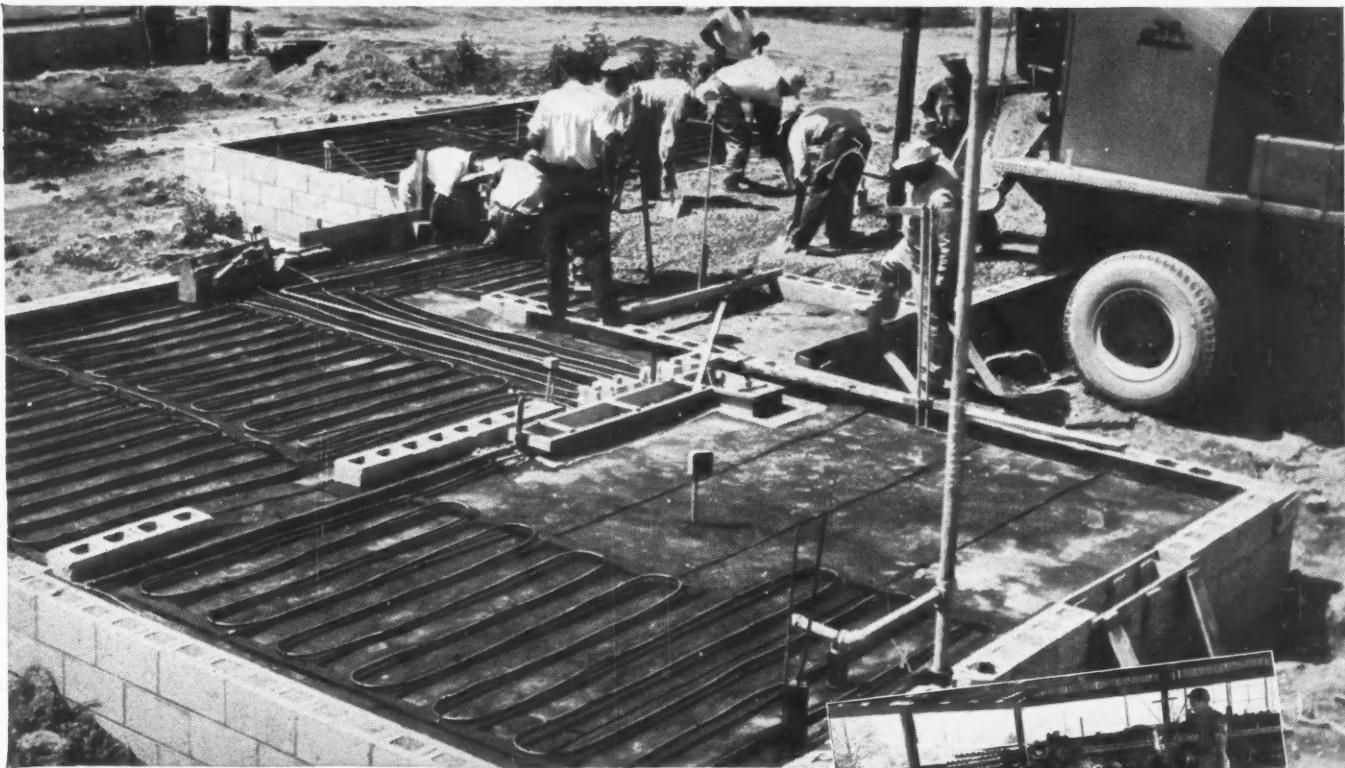
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MUSIC

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This is an introduction to the art of John Sebastian Bach. It is intended to be as solemn as Bach's *Adagiosissimo* (most adagio adagio), written in adolescence as part of a farewell to his departing elder brother, who was leaving home for a job in Sweden. Bach warned his brother of the dangers of the journey, summoned all their friends to plead with him, lamented over him in this most solemn movement (the motif of which he used many years later for the *Crucifixus* of the *B minor Mass*), and then sent him cheerfully rolling on his way with a jolly little aria and fugue on the tune of the postilion's coachhorn. Few folk in this era of modern musical scholarship have ever really clutched to their hearts the knowledge that Bach was a great wit, a sublime humorist, who could scarcely mention the Holy Ghost in music without floating off on an obbligato melody that would do for Shakespeare's Ariel. Bach saw both sides of the significance of music; he saw in it a meaning more absolute and less controversial than any verbal argument; he saw in it an art of personal communication without false sentiment; and like any father of a large family, he saw it as a means of education and a means of play. No one ever got more out of music than Sebastian Bach. He educated himself with it; he made his living by it; he used it to educate his family, to train his pupils, to entertain his friends, to expound his technical theories, and to document his personal relationship with the three aspects of the Divine Trinity.

It is said also that he wrote the *Thirty (Goldberg) Variations* to ease the sleepless nights of an insomniac. Because his entire use of music was personal, practical instead of classic or romantic, he never abandoned the strict conservatism of his ever-widening knowledge. Unlike his son Carl and the *galant* school of the succeeding generation, he was never original for originality's sake. They revolutionized the art of music in a generation; his art is revolutionary in every generation. His authority, the continuously-used ability to do with music what he needed, to do, made him a revolutionary in the fundamental Christian usage of the word. His art shakes composers out of the complacency of fashionable success as effectively today as when, though still almost unknown, it transformed the styles of Haydn, Mozart, and Beethoven, awakened Liszt, Czerny, and Mendelssohn, and reached out across the seas at the end of the nineteenth century to enter the intimate

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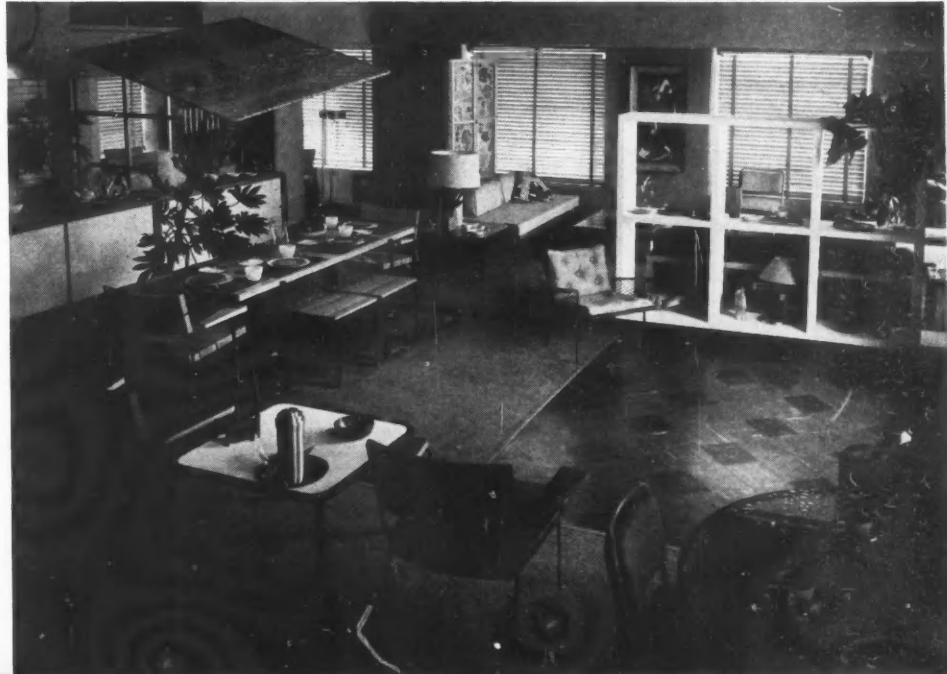


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companionship of the musical amateur in every part of the world. During the first hundred years after the death of Bach his music was kept alive by amateurs like the Baron von Swieten and Charles Wesley and by such enthusiasts as the first piano teachers of Beethoven and Chopin.

Though Bach was a strict Lutheran who had every word of Luther's voluminous writings on his shelves, though he expounded Christianity in a peculiarly protestant intimacy and detail that would have been acceptable to the contemplative saints, he was a Catholic in the simplest meaning of the word. His central masterpiece is a Catholic Mass. When he retold the story of Christ's Passion his setting became the greatest of all protests against cruelty, against spiritual tyranny, against the false authority of secular and priestly justice, against the helpless terrorism of the mob. To hear the voices of Pilate and the High Priest in the *St. Matthew* or the *St. John Passion*, to hear the brutally impacted outcries of the mob, to hear the betrayal by Peter, no less terrible in its impact upon the human spirit than the betrayal by Judas, is to understand within oneself most acutely the evil of thinking that one is ever in the right. But these revolutionary negatives would never have given Bach's recounting of the Passion narratives its hold upon the modern world. When during the last war the Protestant choirs of Leipzig came together under the benevolence of Hitler to reaffirm German culture before the world by recording a two-hour version of the *Matthew-Passion*, I cannot believe that for many, if not for most of the singers, this opportunity was not grasped in the understanding of a much larger purpose. Seventy percent of the young pastors of the German Evangelical church had died in Hitler's shock battalions, we are told, because they would not yield to Hitlerism. I cannot be sure, having none of the facts, but hearing the recordings I am convinced that for once, at least, in a manner which Hitler would not have been able to comprehend, the protestant believers of Leipzig uttered through the music and in the mode of Bach their

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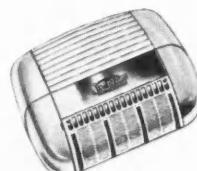
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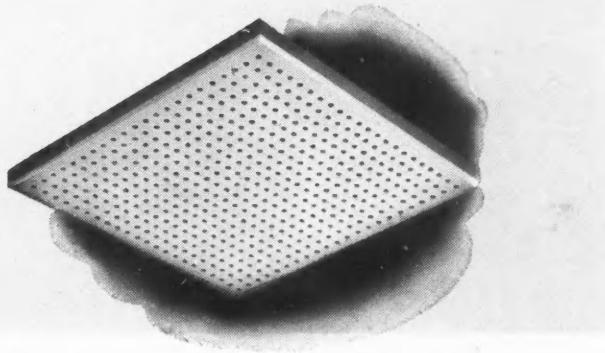
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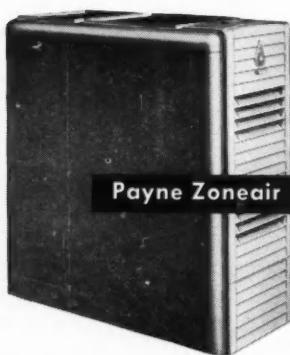
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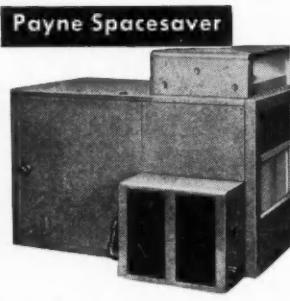
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profoundly spiritual protest and, more than protest, their affirmation of indestructible faith in the universal human spirit.

Richard Buhlig, the pianist, the first to arrange the *Art of Fugue* for two claviers after the example of Bach's own setting of the mirror fugues, tells the story of a bad dream he had one night after playing the *Art of Fugue*. I repeat it, though it was told to me privately, because it shows how intimately the enduring personalities of music can enter the subconscious life of a man playing their music at the present time. As he dreamed, he was driving in a motor car. Beside him in the front seat as he drove sat Beethoven jutting his tense profile into the wind. Beyond, majestic in wig and serene in countenance, sat Bach. Turning to them Buhlig asked nervously how Bach had liked his playing of the *Art of Fugue*. Raising his great thumb and pointing to his intense companion Bach replied: "Too much of that fellow."

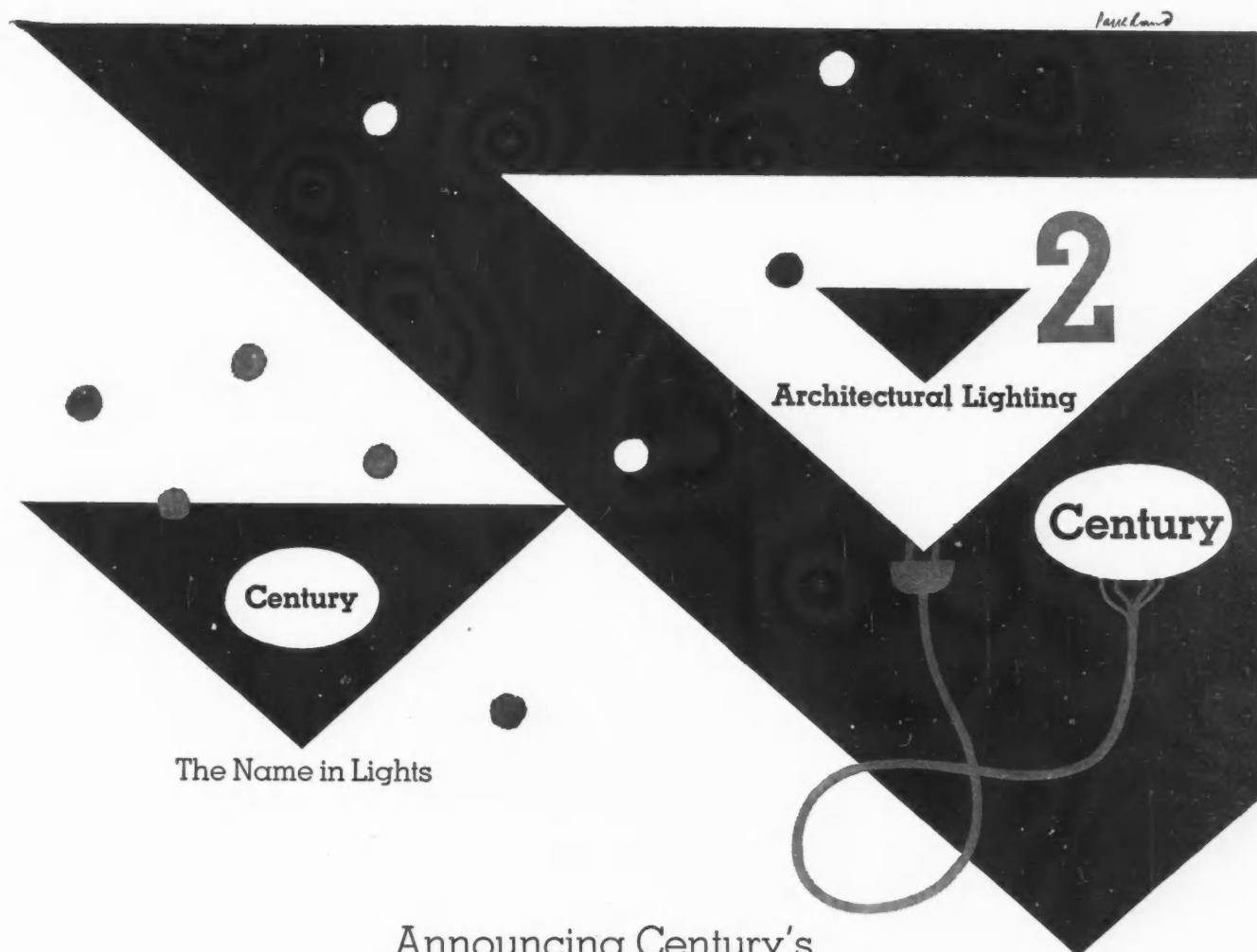
Except a few pieces almost invariably over-romanticized and misplayed, the music of Bach has never been popular in concert. Only the *Passions* and the *B minor Mass* can be counted on to draw a crowd. Why they should do so cannot be explained by any motives acceptable to box-office strategists. Art that reaffirms the basic realities of the human spirit can always be depended on to draw a crowd. The converse of the theorem, as box-office strategists believe it, that the presence of a crowd denotes musical verities, is not true. Ethel Smyth recalls in her autobiography that the Gewandhaus orchestra of Leipzig used to give every year a performance of the *Matthew-Passion* to raise money for the musicians' benefit fund. To qualify as a participant in the fund, a musician must take part in the performance. So that every year at this season those Leipzig musicians who played instruments not included in Bach's orchestra could be found scraping away at the violin in order to take their places in the rear seats for the *Passion*. And, she triumphantly added, Bach's music transcended even this.

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of Bach. I had hoped to be able to present, through Evenings on the Roof, a two-year festival of his chamber music, with the addition of some choral works. Fortune has fallen against us. Last season, however, the Roof musicians began every subscription program by playing three Preludes and Fugues of the **Well-Tempered Clavier**. The clavier for which Bach wrote this music was not a clavichord; the word *clavier* means a keyboard instrument. Except one evening when Wesley Kuhnle brought his clavichord and played it in a hall too large for so subtle an instrument, by using an amplifier with a guitar pickup, our clavier was a piano. During the season two local music critics came to me separately to mention a title for an article that had occurred to them, as it had also occurred to me, "The Seven—or it may have been Seventy-seven—Ways of Playing Bach." Another critic warned the public in some indignation that he had learned the Roof intended to perform the entire keyboard works of Bach, that such a series would never end, and it would be better not to start. I sympathize with him. Some evenings it seemed that the three Preludes and Fugues would never come to an end. But I deplore his lack of acquaintance with Bach's keyboard music. There are only so many pieces; I have played all of them. To play all but the organ works would require by my calculations no more than ten full recitals, or seventeen to include the organ works. In Boston many years ago Hans von Bulow played the entire piano works of Beethoven in sixteen concerts. If Bach's art can transcend a casual scraping of fiddles, as it does, that is because he wrote for instrumentalists more casually trained and less critical of tone than today's ensemble virtuosos.

The early fiddle like the viol was nasal, and could be made as natural as a speaking voice. The clavichord, the reedy organ, the human voice, sounded together more conversationally than today's ensemble of well-rounded tones. That is why so much of the older music, so much of Bach, so much even of Mendelssohn, as I learned when I heard a high school orchestra play the *Midsummer Night's Dream* music, the insects buzzing and chirping in the strings, become precise and pretty or banal and dry when one of our eighty-man precision instruments makes it sound forth flawless, wiping out the margin of error which the composer allowed for and included in his creative calculations. Bach was the most practical of composers, in a way that even Haydn and Mozart or Stravinsky and Hindemith could not be. In general, the only professional he wrote for was himself, though at the court of Coethen he found individual instrumentalists capable of dealing with the solo, and accompanied sonatas and partitas he wrote for them. This professionalism he tried to pass on to his sons and to a few pupils; in his keyboard Partitas, the organ *Clavierueburg*, and the *Art of Fugue*, he left it as a deliberate inheritance for mankind. Several of his larger works were composed for groups he did not himself command, among them the *Brandenburg Concertos*. When he wrote for his own church service, he made the most of the least.

Perhaps the most important single factor in music, as it is in literature, and undoubtedly the most disregarded because unconsciously taken for granted, is ordinary running rhythm. It is the natural reproduction by an artist of his normal way of hearing. Since a creative artist who uses words or tones lives by what he hears, his creative workmanship will be in sentences or sequences to which he has been conditioned by the talk or music of his time.

The popular artist seldom deviates from this elementary rhythm and its burden of rhetorical cliche. Folk music is no different, but

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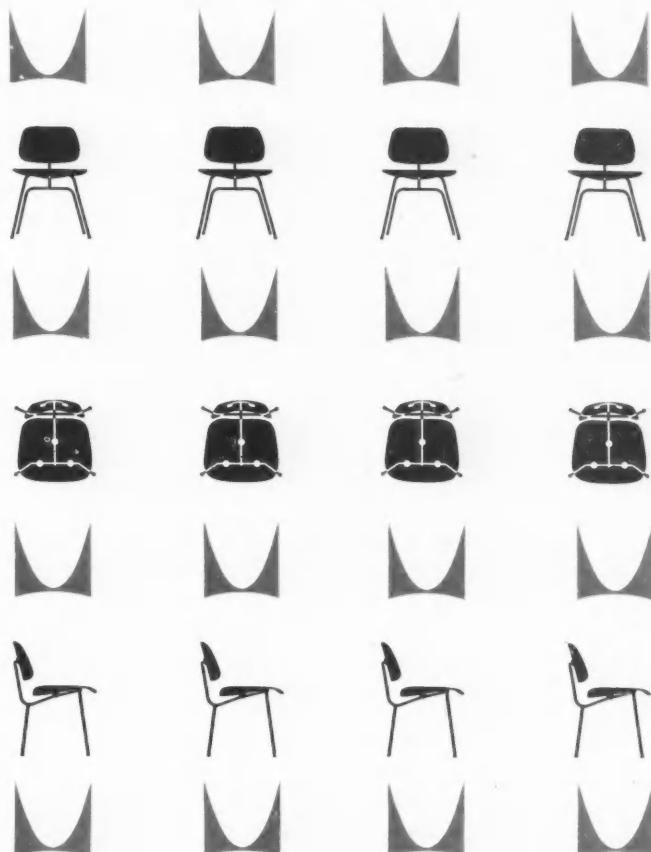
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that the narrowness of the folk idiom induces a purity and undeviating concentration directed against outside influences, which is the beginning of art. When outside influences break through, the folk art degenerates. The serious artist often deviates too much by effort, blocking his ears and struggling with his eyes to reproduce deliberately the no longer idiomatic effort of his mind. The creator who transcends his time does not escape its natural idiom but compacts it, varies it, sets it arguing against itself in many voices, extends and curtails the natural rhythm of its unconscious eloquence—those who have heard the poor, the lonely, the old, the foreign, the natural tale-tellers, know the power of unconscious eloquence—until every commonplace seems strange, fresh, living, a new thought. That is in fact what thought is, as out of the transcended galant style that no one managed so well as he, that style which is like the speech of eighteenth century society, Mozart produced one by one the strange divergences of an unprecedented individuality, a romanticism not split between the artist and the incidental cause of drama, the like of which is found only in Beethoven.

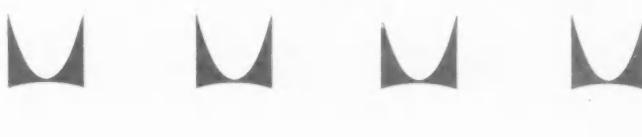
Bach was not and never became like Mozart a man apart from his time; nor did he like Beethoven emerge as a fighting leader of a new time. His principle like that of Brahms was order, if necessary lack of emphasis. But whereas Brahms had in himself little beyond the sense of order that he gave to music, his drama being a conventional reaffirmation, his intimacy a moving, unclamorous, deeply troubled feeling of identification with the sensible present, the onrushing moment of vision that will end with death; Bach imposed order within art by the vast scope of his assurance. Seldom is his music troubled by personal doubt, by clutching at the present as if to hold it up by art, check it and arrest death. He begins with those verities of which death is the first and humor next. In his art the entire past of music is summed up; it speaks for a faith that is neither past nor future but ever present. Like an hourglass the whole of music past converges upon his art and through his art emerges in new form as modern music, modern thought, the timeless world of knowledge without limiting dogma which is behind every modern policy of farseeing action. He translated dogma into action, gave it dramatic meaning and destroyed it. The modern culture of faith without fixed religion begins, as modern music begins, in the mind of Bach. That is why the art of Bach, art in the largest meaning of the word, as we use it when we speak of the art of Greece or China or India, is more deeply implanted than any other in the culture of the modern world. That is why the modern world when seeking its own profundity in music turns most often to Bach, as it seeks its drama, the projection of its troubled consciousness, in Beethoven and now in later Mozart.

For these reasons, to distort the normal running rhythm of Bach's music, to enrich it with rounded tone, while disregarding its natural pause and flow, its means of eloquence, is to substitute a plaster cast for the sculpture, a reproduction for the original, as we have done so disastrously in our enthusiasm for the artifacts of Greece. In a later article I shall try to describe this natural running rhythm of Bach, where it came from, in what it consists, how it may be restored and the music of Bach returned to a natural eloquence that survives for us only when occasionally we hear it projected by the singing voice in a performance of the Mass or the Passions. It is not usually heard in performances of the cantatas, because in them the arguments are more often dark for us and our singers



the eames chair

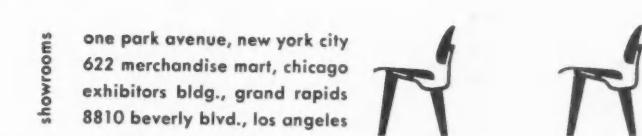
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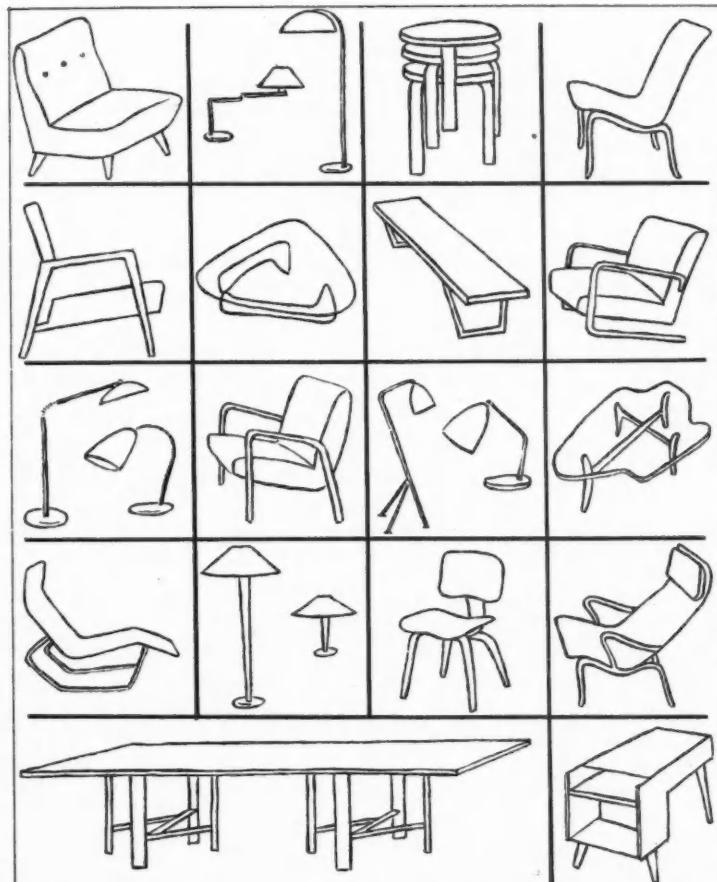
translate their music by its vocal superficials. It is heard in parts of the *Goldberg Variations* when the player is too busy with the work of his fingers to interpose himself between the music and its demanding lineaments. It is heard, and listeners the world over wonder at it, as if something new had been added or created, when we listen to the suites for solo cello played by Pablo Casals.

THE MERCHANDISING OF FURNITURE

FRED H. DILG

Merchants concerned with the furnishing of homes in the Southern California area have for some time attempted to rationalize the status of their business in comparison to the fabulous growth of Southern California home building. In most cases, businesses established prior to the war and now engaged with their former facilities, or with expanded facilities in suburban areas, fail to find a commensurate increase in consumer transactions compared to the increase of dwelling units.

For a considerable period of time following the end of hostilities, merchants of home furnishings found that the demands for their goods far exceeded the supply which they were able to procure from manufacturers. This was an inconclusive condition upon which to actually project the actual growth of their business. The apparent waning of this demand in the latter part of 1948, carrying into the middle of 1949, while not in terms of a "buyers strike," never-the-less pointed up that merchants estimations of demand in many categories were at variance with the selections customers made. It was quite obvious that such a reconciliation must occur and such was true of all lines of retail endeavor. With the assumption that the retailer had rectified the imbalance of his stocks, taken the necessary measures to liquidate those



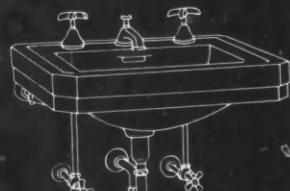
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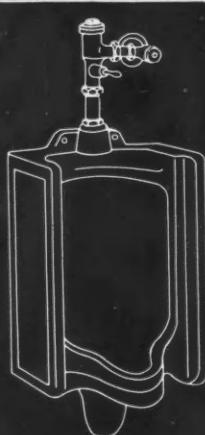
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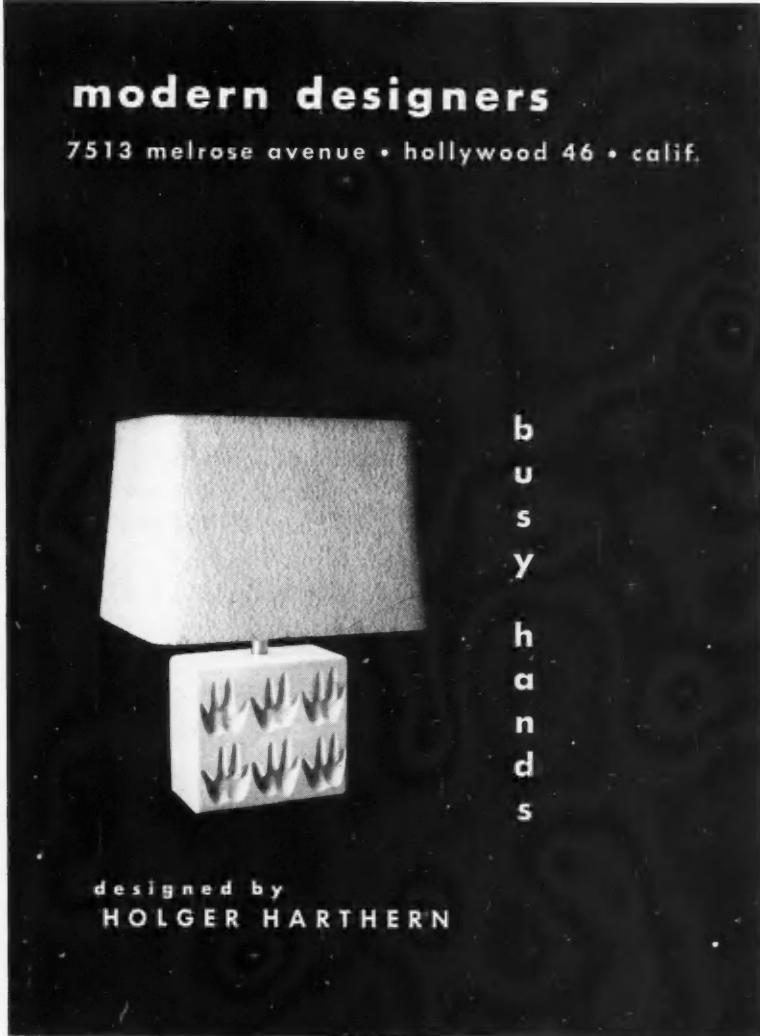
goods not actively wanted by customers, he was then faced with the \$64.00 question, fundamental in retailing—what is it that customers do actively desire, what price are they willing to pay and how much shall be on hand to supply their wants? Very frankly, most retailers have not yet arrived at a definite conclusion on this vital point due to the fact that they are not positive in their assumption that lower price is the important factor involved and the necessary requisite to an expansion of their transactions to keep pace with growth in terms of population, building units and statistics on per capita savings. By experience, it has become apparent that low price alone is not the conclusive element unless it be combined with recognized quality to represent "value" in the eyes of the consumer.

Alert retailers have, therefore, conducted an intensive campaign directed at their manufacturers to procure what they have hoped to be a more desirable combination of price and quality. Manufacturers, however, already seem confronted with what appears to be a "base" in the present economic structure with little hope of further reducing the price of their goods, regardless of the fact that they have vastly improved their technology during recent years to compensate for increased labor costs reflected from raw materials on up through completion of the product. This same industry, incidentally, with a major segment located in the southern states, now is wary of even maintaining present levels of price due to the long range implication of new minimum wage legislation which will undoubtedly affect the cost of many raw materials which they purchase and likewise have an ultimate effect in revision of their own wage scales.

A re-evaluation of home furnishings in terms of design applicable to new construction has been continuous on the part of the architectural and interior design profession. Most alert merchants have attempted to keep pace with this development within the limitations of the practical abilities of their business to purvey these ideas to consumers. The net result, however, has not implied a great percentage of present business capacity or total consumer

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interest due to the fact that the re-placement market, rather than just the "new" market, constitutes a sizable factor of their total endeavor. It is likewise true that the vast majority of the increased dwelling units, the great new potential, represents conventional planning technique not too far different from pre-war conception. It is therefore true that home furnishers, both manufacturer and retailer, must continue to devote the major emphasis of their business to a pattern of consumer requirements essentially similar to previous conceptions.

It could be assumed that greater production of fewer things might effect lower price. Such might be true in terms of basic furniture items, providing a similar standardization occurred in the dwelling unit in which the furniture were to be used. This has not been the case thus far, and, or greater consideration, an evolution of individualized buying preference to relatively limited selections in furniture, such as in appliances, seems at present far from acceptable to the vast majority of consumers. The buyer-seller-producer relationship still fundamentally maintains at about the same point it always has been.

In summary, while not a consolation, it seems obvious that the disparity between the increase of dwelling units and the adequate furnishing of the dwelling units, represents a possible lag due to the presumption on the part of some consumers that goods will ultimately be lower priced, or the lack of convincing demonstration on the part of merchants that levels or price consistent with the present economy have already been arrived at. The combination of pent-up savings on the part of individuals and new liberal credit arrangements should now offer the opportunity for complete furnishing to a great percentage of new home owners who, without doubt, have felt restricted by the initial demands of the purchase of the home itself. It could be assumed that home furnishers in general have more patient waiting ahead to actively participate in the fulfilling of the great market for their goods which has been created around them.

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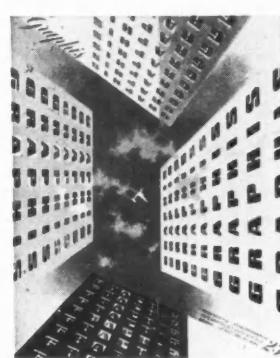
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notes

in passing

It would perhaps be less frustrating if social attitudes could be reduced to easily understandable slogans in order that more people, including ourselves, would know what in hell to get excited about. We assume that our democratic objectives are pretty much agreed upon, but somehow we fall between too many stools when we try to interpret to one another the meaning of something as obscure as truth in politics. Certainly there is no easy way to say "by these tenets Man must live," but surely there is somewhere within an area of definition a statement of principle that cannot be turned into a weapon shrewdly used by the enemies of what we like to think is the best way of life possible to us or anyone else in the world.

It is for this reason that the open forums of the United Nations appeal to us as the most practical means by which we can, with others, state our case and enter our pleas for what we think is truth; and it is one of the glories of our system of thinking that we are willing to listen to what other men consider their truths in order to arrive at a basic value-system that can be applied to all men with some hope of equality. It is perhaps that we grant the tentative nature of our own conclusions that we consciously consider fluidity a factor of social justice.

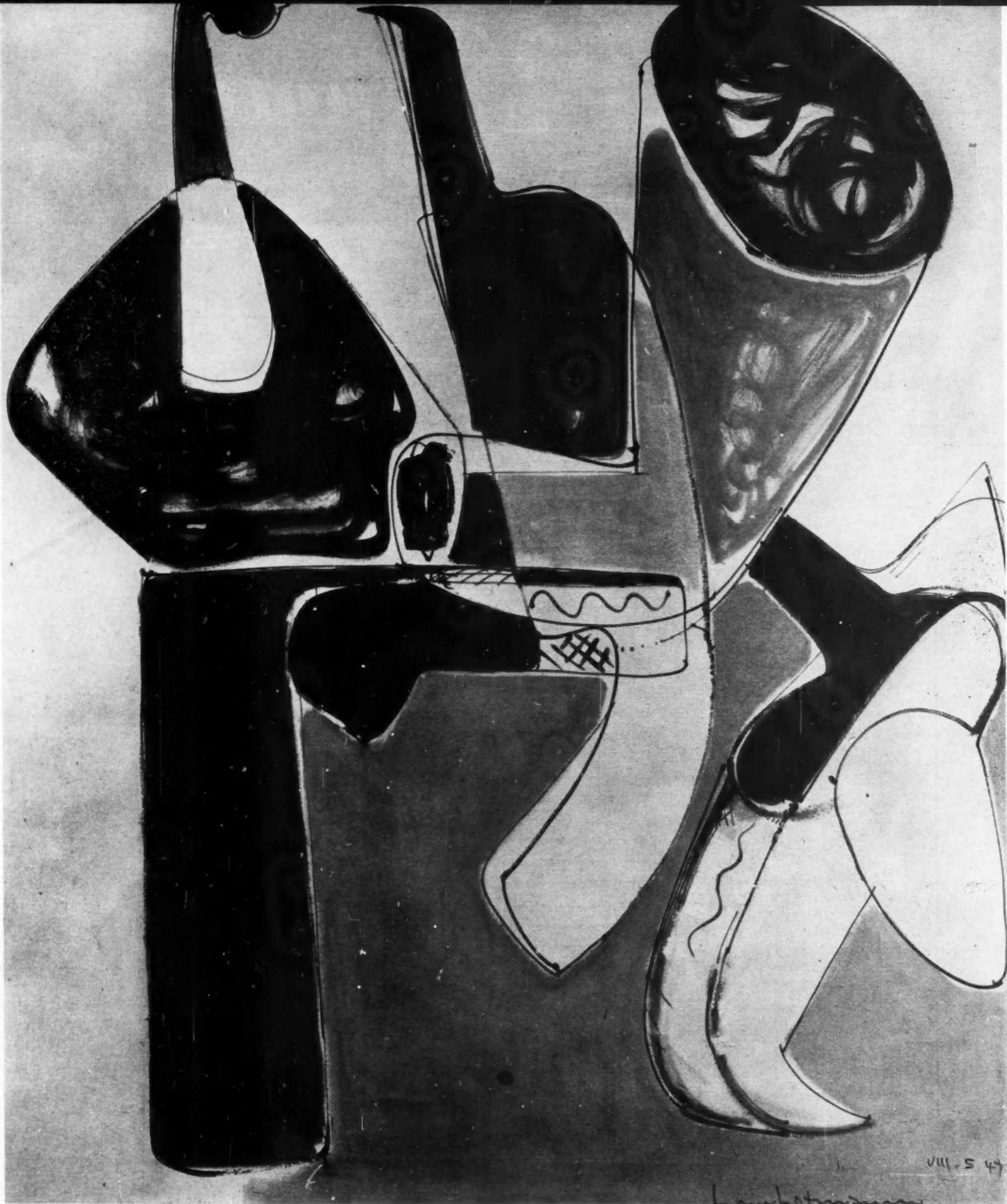
It is all very well to state a conclusion as a truth, but certainly our experience has taught us that truth (at least of a political nature) has a weird way of changing position whenever our techniques peel down another layer of the mysterious onion of existence. It is perhaps this awareness that raises horrified hackles when we discover others so convinced of the eternal rightness of their own system that they must fight to destroy any new truth that does not coincide with the pattern they have laboriously developed.

Perhaps our greatest concern is a living-politic which is made up of truth plus consequences, and it is somewhere within that reality that we might hope to find reasons for the peaceful existence of modern man. All this is merely in pursuance of a vagrant thought concerning education and its freedom to investigate without fear the mysterious chemistries that go into the making of man and the modern world.

Up until very recently there was very little question in our mind about freedom of thought and freedom of speech. It now seems that there are conditions under which those freedoms can be restricted and proscribed and limited by arguments as precise and as devious as those of early theologians counting angels dancing on the heads of pins. Thought, by definition, in any civilized world has carried with it the connotation of freedom; and wherever and whenever it has been constrained, we look back as though upon a kind of Dark Age. Behind this constraint there has invariably been exposed a complex force contriving to restrain rather than to enrich mankind.

We are perfectly aware that democracy cannot be applied with unfailing exactitude to all conditions and to all men at all times. No one in his right mind can pretend that man in any political situation is a final resolution of what he can eventually become. Man, therefore, is not to be measured at this or any moment with a precision that denies the possibility of other truths around the corner of the future.

The only method that we can accept is that of a fully extended and progressing educational system, which must be free in the widest, and in the best, and in the most thoroughly honest, sense. If it is to become an instrument through which all men can develop a social sensitiveness, it must be free to help man see that injustice is unreasonable, uncivilized, and, more practically, uneconomic. It is in these generalized areas that the activities of the United Nations attempt to bring the greatest problems of mankind into focus; and it is in this activity that our best efforts are likely to be the most immediately fruitful. The only fear is that untimely events will overwhelm good sense before it can become a working part of an international system of thinking. We can only hope that the inventors of destruction can be held off until men can be made to realize and truly understand that we are all, everywhere, in this thing together.



VIII-54

LIBERATION—Oil painting, photograph courtesy Kootz Gallery, New York

Hofmann

**reply to questionnaire
and comments on a
recent exhibition**



Following two pages:
Statement **THE PERFECT ARCHITECTURE**—Ink and wash drawing

INTERIOR—Oil painting, photograph courtesy Kootz Gallery

article and material
assembled by
PAUL ELLSWORTH

Hans Hofmann is a modern artist who has dared to be logically progressive for nearly a half century developing a procedure system of physical laws that are propelled by spiritual intuition. While many a modern artist dwelt in lulling confines of cultivated visual happenstance, he demanded bold expansion of conceptual vision as a basis, technique its consequences. Hans Hofmann's philosophy emerged with measurable distance from his contemporaries.

Perhaps no other man to the same extent has clarified the myriad aesthetic principles of new directions in the plastic arts. Here is valid proof of recognizing the limits of any given medium. The flat surface of the picture plane and restriction of color pigments allow refreshed selection of elements from nature which are then transferable in the idea of the medium; the idea being realized in the intrinsic life and the inherent qualities of the medium. Such rejuvenated pictorial reality is conceived when the artist is unremittingly intuitive and possesses the desire to derive imagination from his inner creative life. Hans Hofmann's philosophy is one of constant surveillance of what physical laws allow greatest possible independence in the pursuit of building plastic expression. Line and plane concepts can be utilized in construction, however the real aim of art is to overcome all construction.

Too often a basic approach to composition is neglected allowing platitudes of individualism to overcome the first four lines of the picture plane. Hofmann insists these lines are the first lines of the composition and at any given point when the artist draws on this plane, that point must be in relation to those primary lines of the composition. The first lines are the spacial limitations for imagination and without this limitation no spacial fixation would be possible.

His protean spirit has exerted a great influence in the visual arts with the axiom of 'push and pull' forces in the depth of a picture plane. Hans Hofmann claims this is the basis for all art approaches producing enormous pulsating volume and is not a mere device.

His synthesis is that inside every great work of

SEATED WOMAN—Oil painting, photograph courtesy Kootz Gallery



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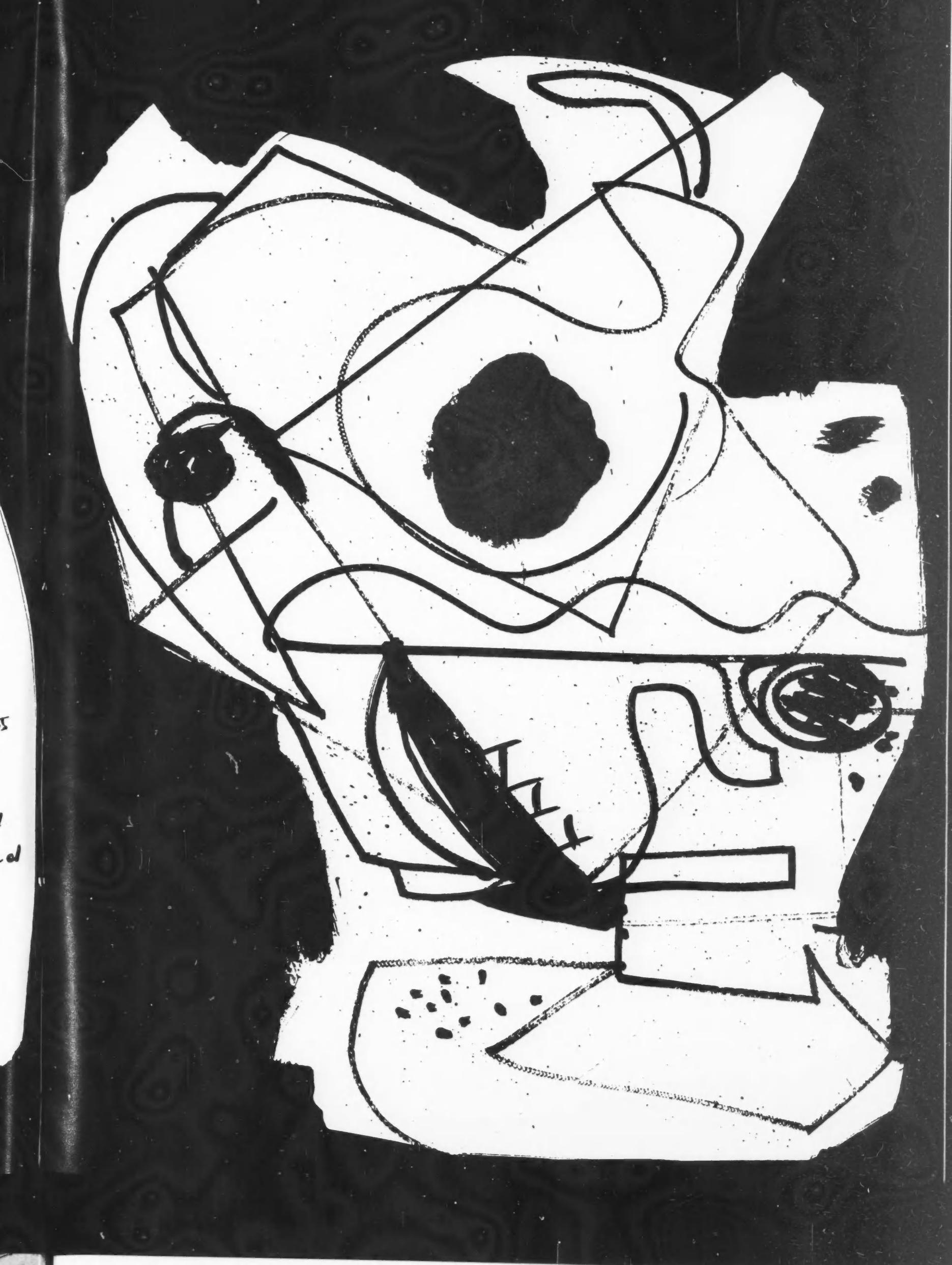


of Strength
Tenacity and
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development

Paris is not the soul of France
alone

it is the heart of the world
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that the smallest problem in life

involves always
an ethical and aesthetical problem as well
and its atmosphere is heightened
with the certitude
-inspite of evil-
that man is destined creative
not destructive.



RED TRANSITION—Oil painting (most recent completed work of Hans Hofmann)



CORYUNDER—Oil painting, photograph courtesy Kootz Gallery



art a great architectural wall rests majestically in space created with resounding planes.

"The plane is a fragment in the architecture of space. When a number of planes are opposed one to another a spacial effect results. A plane functions in the same manner as the walls of a building. A number of such walls in a given relation creates architectural space in accordance with the idea of the architect who is the creator of this space. Planes organized within a picture create the pictorial space of its composition."

Hans Hofmann's complex definition of how planes are carriers of movements within the idea of 'push and pull' is similar to a physicist's resultant conclusion.

The forces of 'push and pull' function three dimensionally without destroying other forces functioning two dimensionally.

The movement of carriers on a flat surface is possible only through an act of shifting left and right or up and down.

To create the phenomenon of 'push and pull' on a flat surface one has to understand that by nature the picture plane reacts automatically in the opposite direction to the stimulus received; this action continues as long as it receives stimulus in the creative process.

It is impossible to give the reader a complete appraisal of the varied directions of this versatile artist. The most thorough history of Hans Hofmann is found in the book "Search for the Real" published last year by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

The following is Hans Hofmann's reply to a questionnaire, August 20, 1949, concerning his views of American art today.

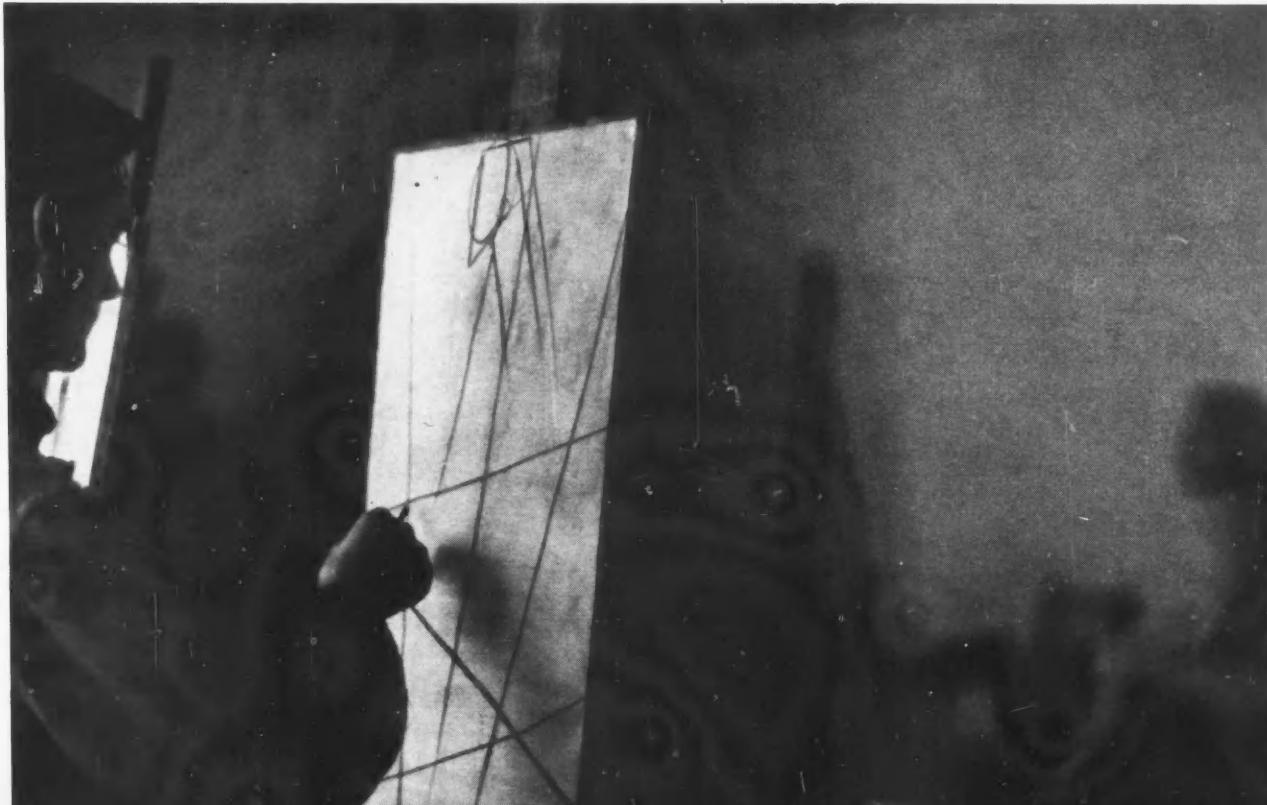
"Weldon Kees, the painter and poet, and Fritz Bultman, a very promising young American artist, conceived the idea of establishing a weekly for-

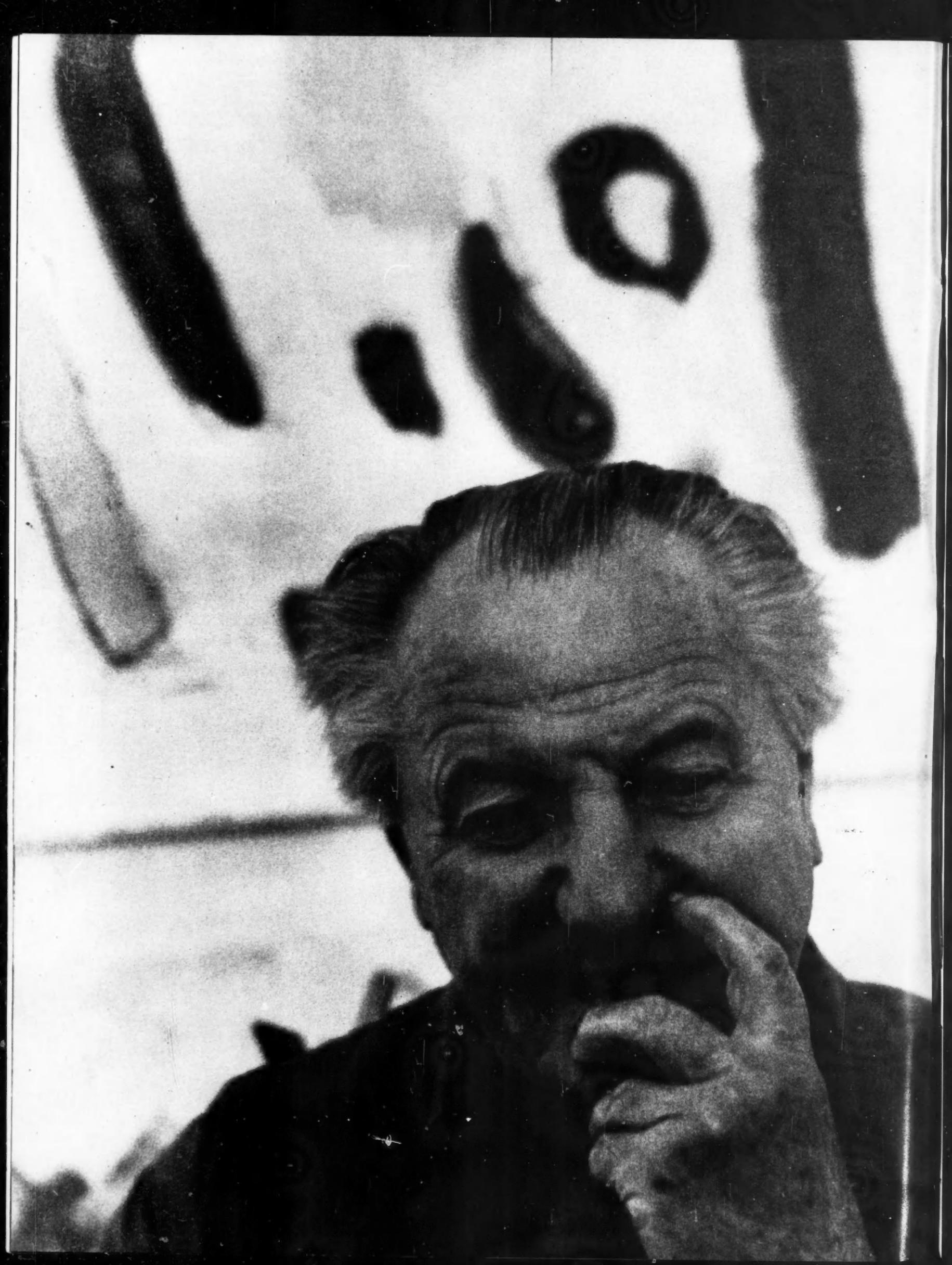
Pablo Picasso and Hans Hofmann at the Galerie Maeght, February 1949, Paris France. Photograph: Paul Ellsworth and Edward White



um during the summer of 1949 at Provincetown, Mass., for the purpose of discussing the position of all the arts today. The forum was titled 'Forum 49,' and an exhibition of abstract art was held at Gallery 200 where works of most of the leading younger American painters were shown. I was asked to be one of the sponsors, and was one of the speakers at the opening forum which presented the question: 'What is an artist?' I admitted frankly: I don't know what an artist is, but I do know what makes an artist. I said that I do know that only the man equipped with creative instincts and a searching mind is destined to become an artist. And as an artist I do further know that only the highest exaltation of the soul empowers the artist to transform the deepest and the weightiest experiences into the new dimension of the spirit that is art. Creation is a mystery and so is the artist in the act of creation. Every great work of art is a (continued on page 45)

Student working—Hofmann School, New York. Photograph: Paul Ellsworth and Edward White





for modern living

an exhibition

THE DETROIT INSTITUTE OF ARTS
MODERN DESIGN IN AMERICA NOW

Exhibitions which select and recommend good design are welcomed by the public—especially when they are as ample and diversified as this, *For Modern Living*. Such exhibitions also offer a valuable opportunity to survey the current state of progressive design. *For Modern Living* is particularly useful in this respect; its introductory, historical section and John Kouwenhoven's accompanying essay present an exceptional chance to compare our concepts and practices of design to those of a hundred years ago. Such a comparison can be rewarding now and for the future.

A hundred years ago (John Kouwenhoven reminds us) our writers, Greenough, Thoreau, and Whitman, had recognized in American trotting wagons and ships, buildings and tools, a new beauty that reflected a democratic, industrial way of life. This way of life the world was gradually adopting, and, here, we were fortunate to develop it with exceptional freedom and fullness. As a result, American design has undergone a fundamental transition, from meeting modest, local needs to satisfying a complex, alert and demandful society.

What has this great scope meant to our design? We are warned by Mr. Kouwenhoven to expect a double-barreled reply. He makes clear an essential distinction between intrinsic design and superficial styling.

He shows that over the last century Americans have won respect at home and abroad whenever they presented intrinsic design, at first, in unself-consciously simple useful things (axes, apple-pickers or reapers) and later, in the fully conscious art of a great architect, Frank Lloyd Wright. The qualities that have marked our intrinsic design, native ingenuity and direct artistry, flourish today, often where they are hardly regarded—for example, big engineering works or small, useful accessories. And the mature, independent accomplishments of Wright are now being recognized even at home.

But we must admit that superficial styling is the more openly established tendency—sickly standards of artificial taste have spread from the pretentiously furnished living rooms of the last century through today's trim business offices and even to the kitchen and bath equipment of every home. Common articles of use which once registered our intrinsic abilities—like furnaces, ranges, pots and pails—now are streamlined and styled. It is one of John Kouwenhoven's best perceptions, where he says, "Too many of the industrial designers of our times have simply translated into contemporary terms the decorator attitudes which afflicted the nineteenth century . . ." And the attitudes still afflict us.

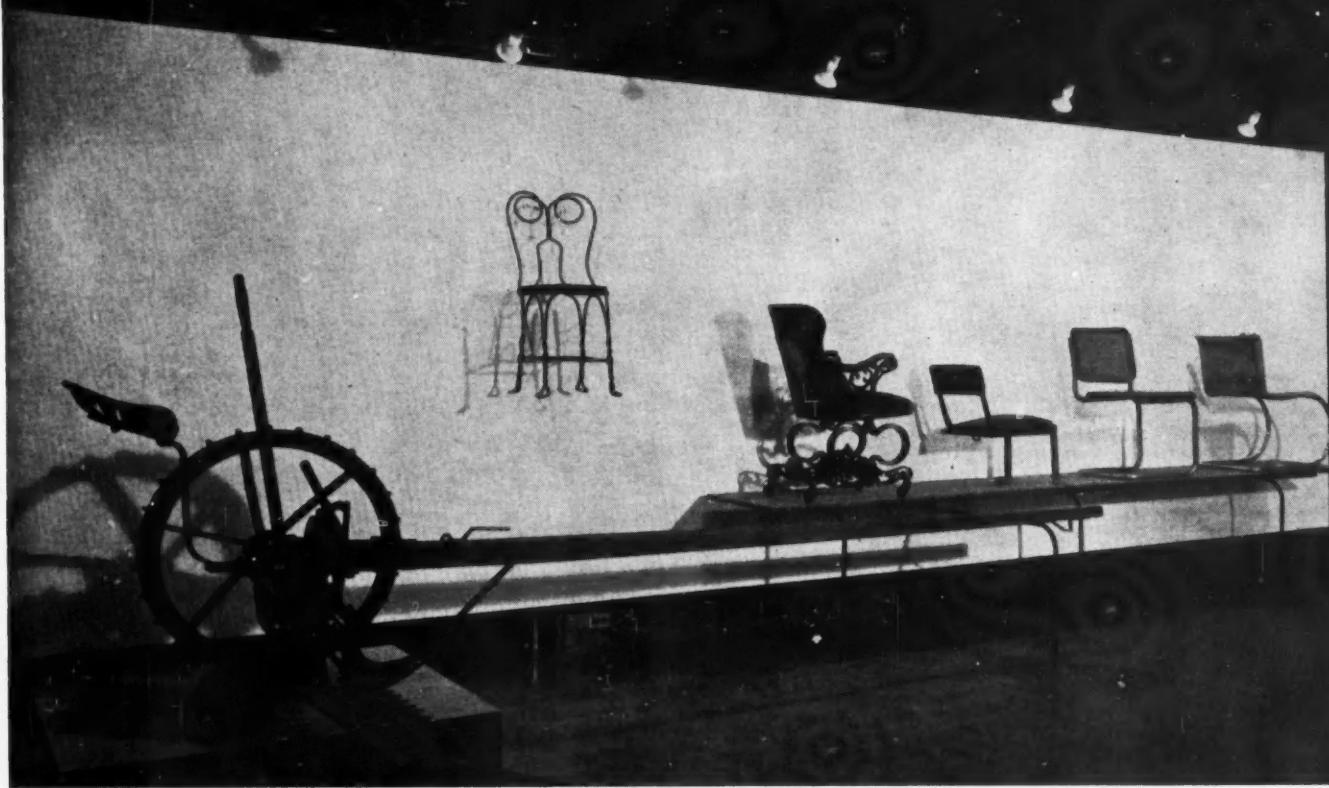
Exhibitions like this, *For Modern Living*, are essentially reports to the public on the design available to them, reports which must finally recommend either the intrinsic or the superficial in American design; either design which is merely "manipulating something . . . already made," or design which has "grown from within, outward, out of . . . necessities and character." There can be no doubt about *For Modern Living*; it is the most comprehensive statement yet made in favor of modern design rooted in the necessities and character of the American community today. What relation do objects in this exhibition bear to work once admired by Greenough, Thoreau, and Whitman? What share have they of the qualities that win for the architecture of Frank Lloyd Wright the recognition of the world? How fully realized are our industrial abilities in these designs? How well do they embody our democratic ideals?

Abstract, imprecise questions perhaps, but worth posing. Every individual concerned with design should formulate similar ones, better if he can, and try to answer them.

This exhibition will do great good as an exceptional and magnificent recommendation of the best current design, but it can accomplish more. It can help build a stronger, happier community if people whose livelihoods depend on objects such as these favorably presented here—I mean manufacturers, designers, retailers, shopmen, technicians, salesmen—look and think about what they see.

Now, as in the past, lasting pride and praise are the reward of design that has "grown from within, outward." Is that growth strengthened by the way design is commissioned, produced, advertised, and sold? If the answer were to be yes, Thoreau's vision would be fulfilled, of design "preceded by an unconscious beauty of life."

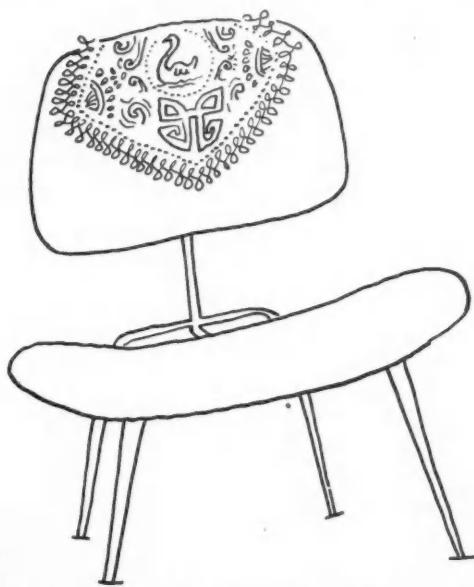
Edgar Kaufmann, Jr.



View of the Historical Section of the exhibition, showing the evolution of the cantilevered chair.

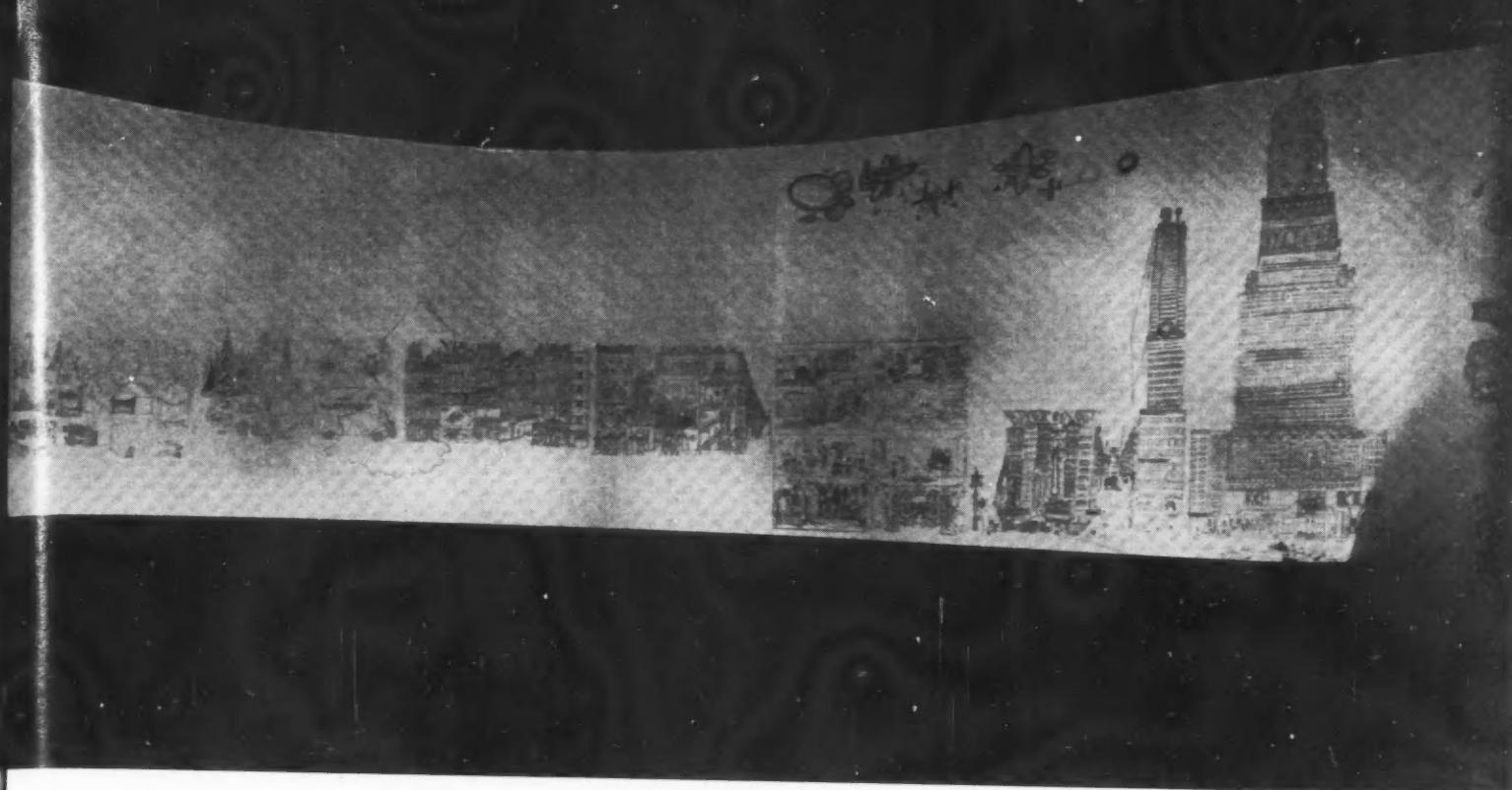


Spring steel cantilevered seat of the R. L. Howard mower, made in Buffalo in 1857 and (right) jump seat of a 1917 Owen Magnetic touring car, forerunners of the cantilevered chair of recent years as represented by Steinberg (below).

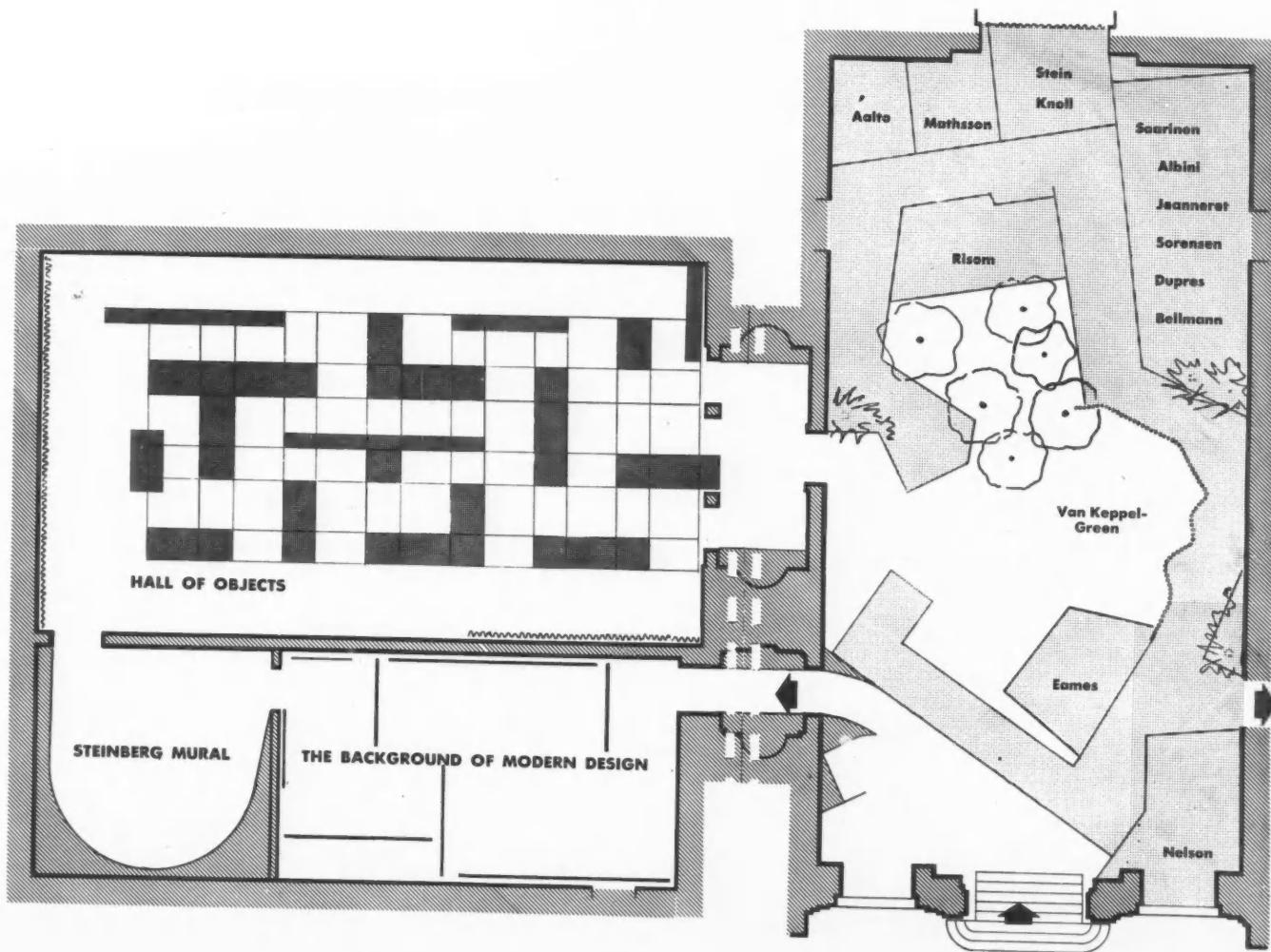


Steinberg's version of Eames' use of moulded plywood (above) and its ancestor (below) a plywood chair patented by Gardner and Co. in 1874.





Installation of mural by Saul Steinberg



the
exhibition
rooms

KNOLL

furniture by:

Jeanneret

Stein

Albini

Sorensen

Saarinen

Noguchi

Hardoy

Bonet

Kurcham

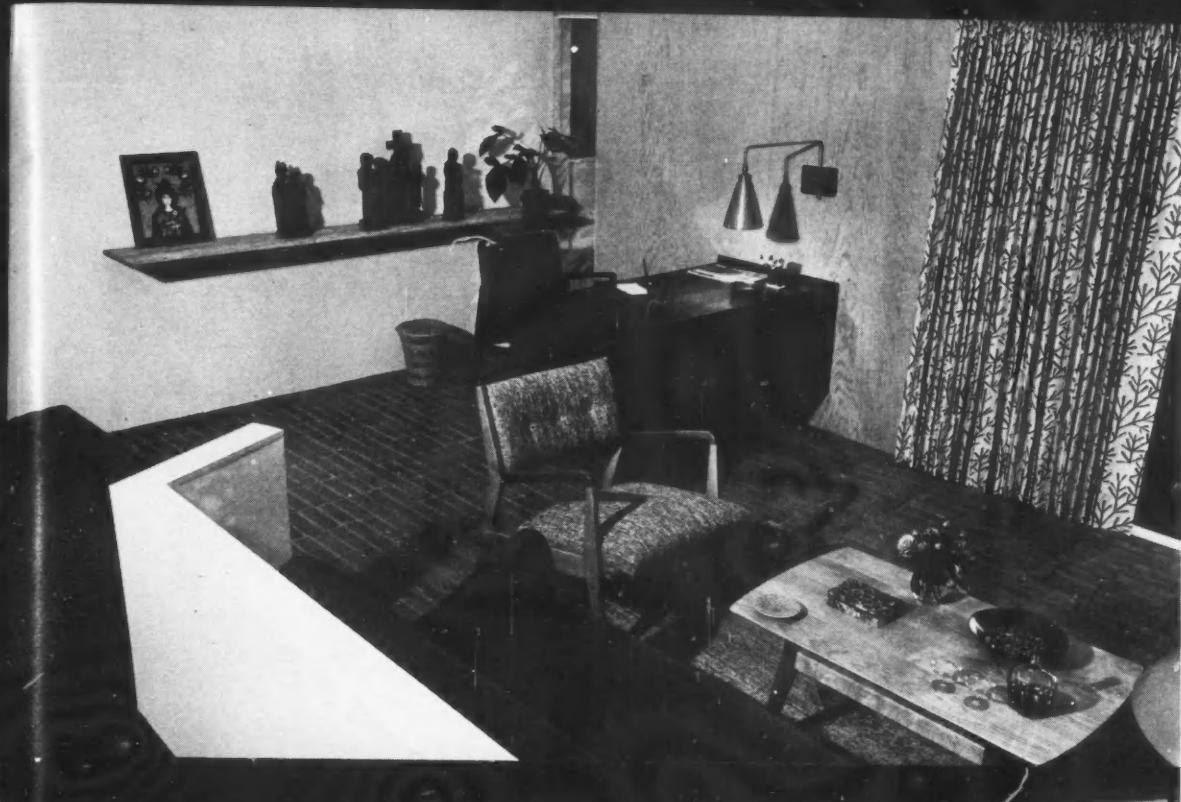
Dupres

Bellmann



NELSON





RISOM

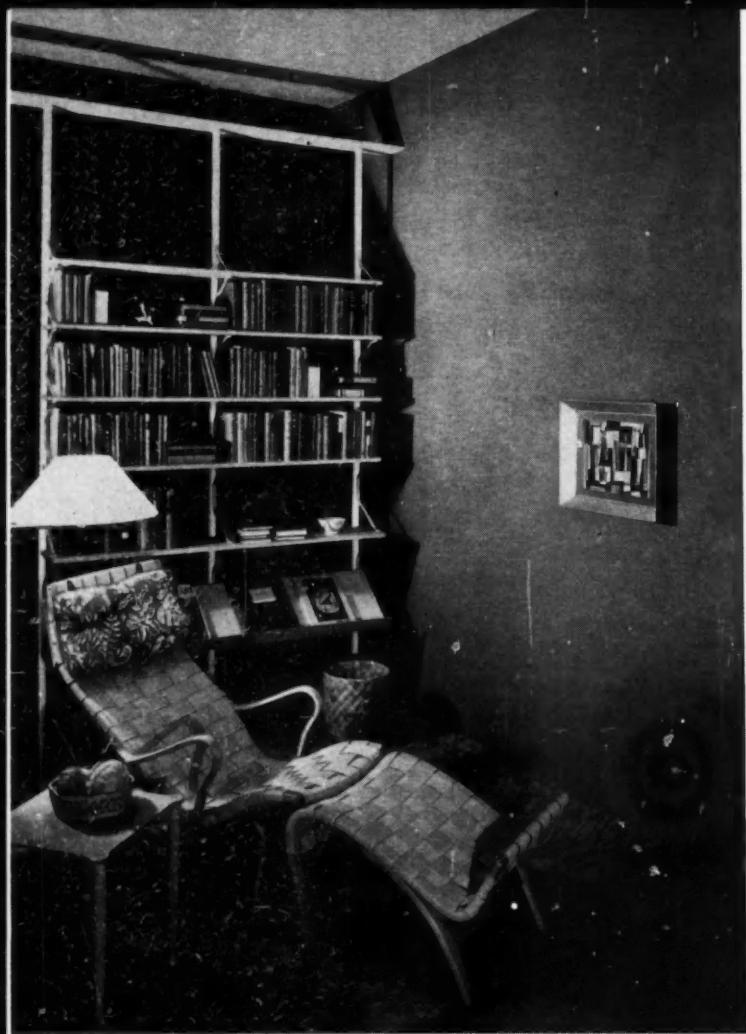


EAMES



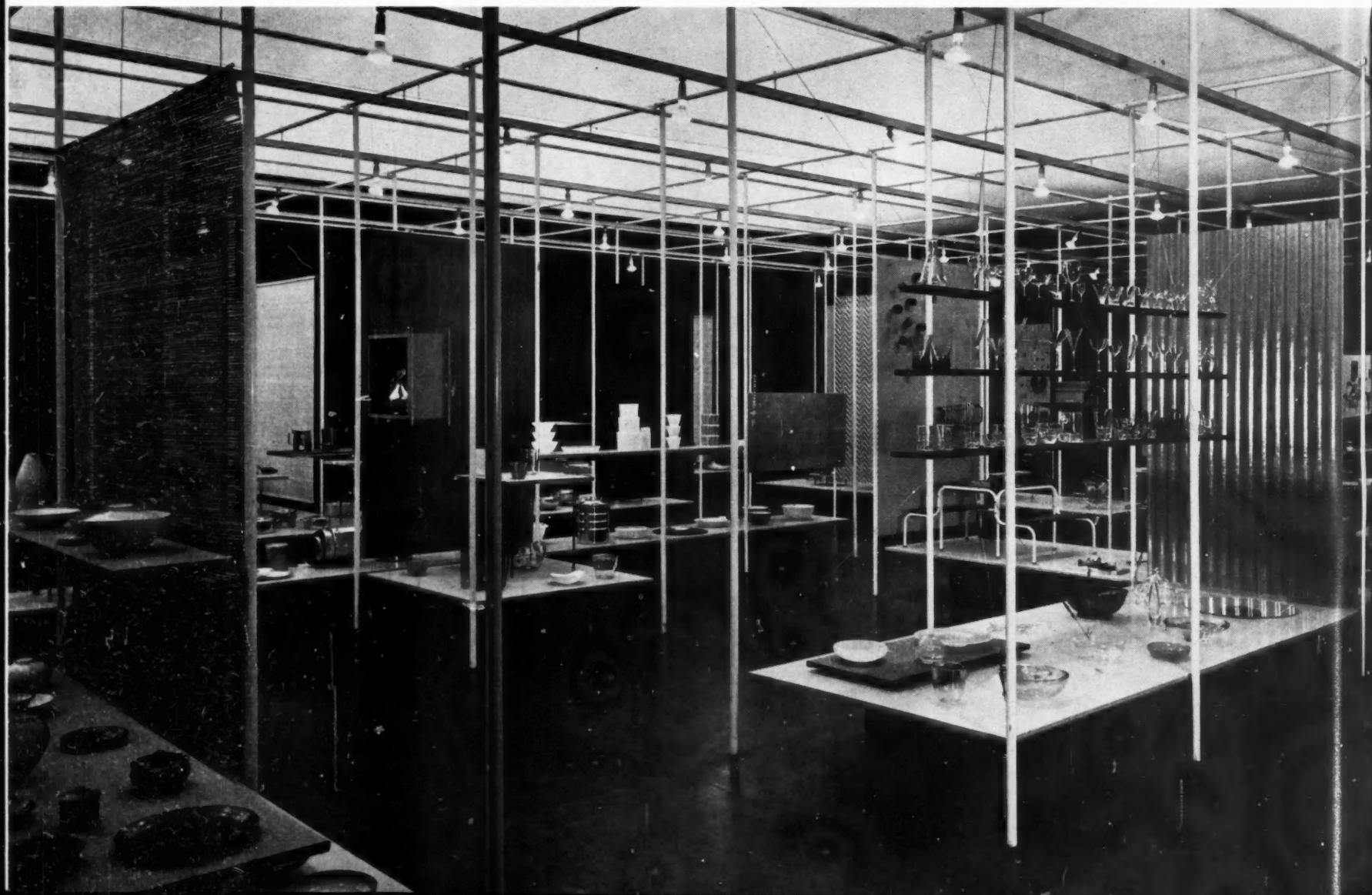
AALTO

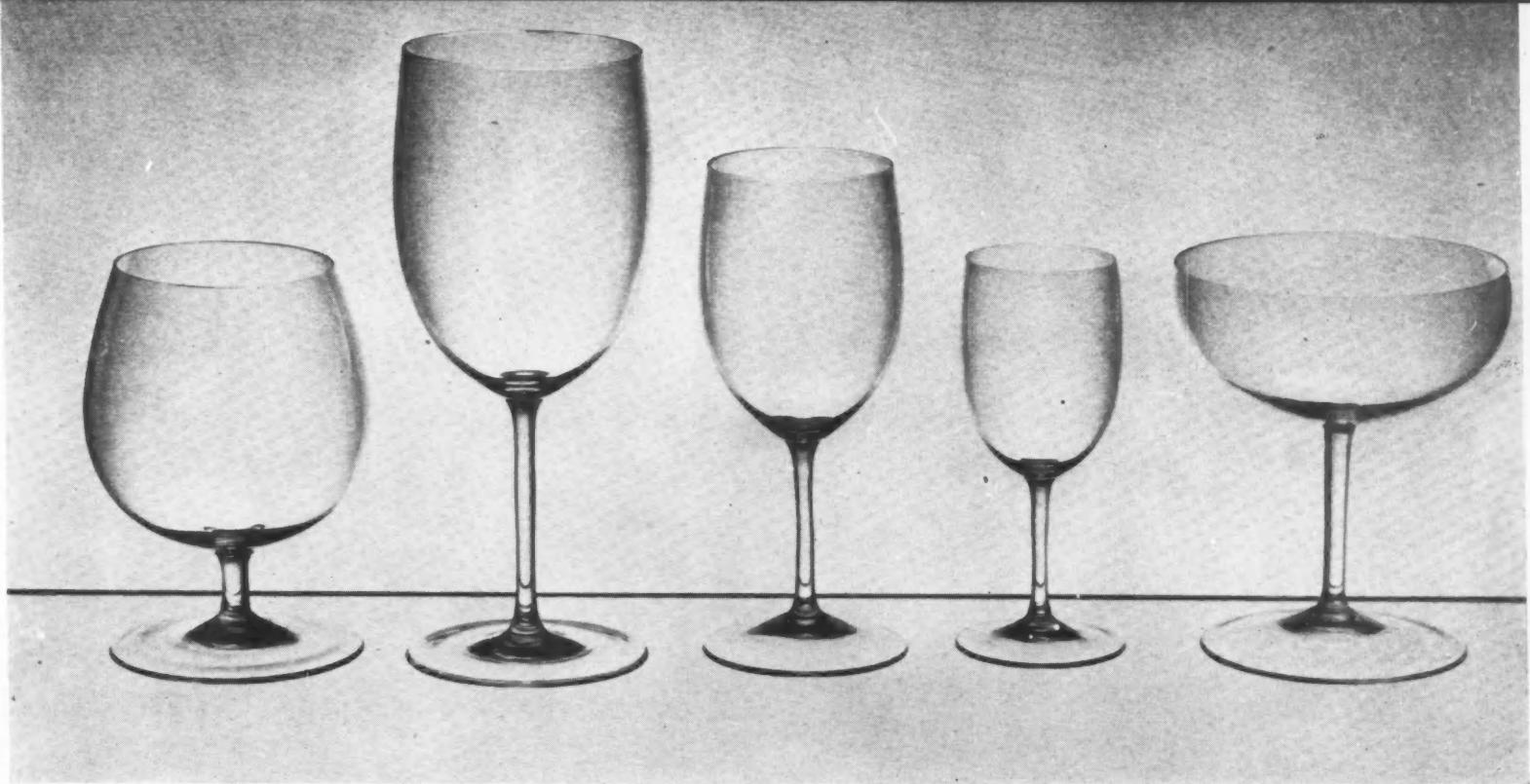
MATHSSON



the objects

Section of exhibition showing the arrangement and display of individual objects

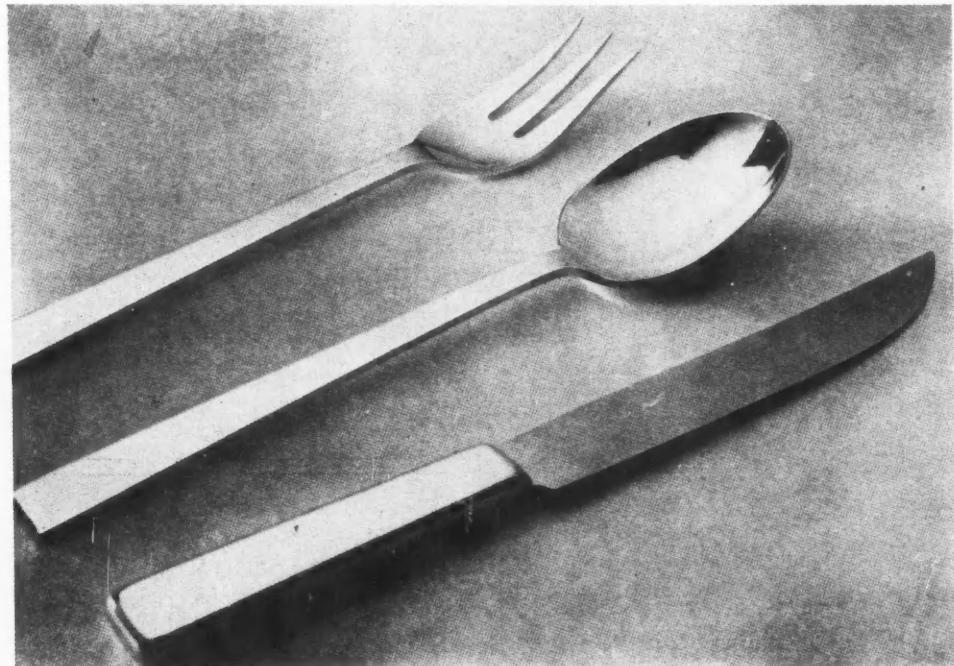




STEMWARE (Heights 4"; 7"; 5 3/4"; 4 1/2"; 4 1/2")

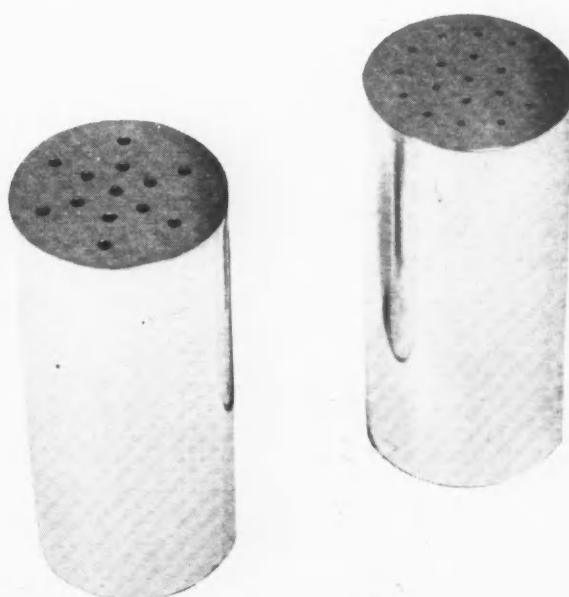
Distributor: Paul A. Straub & Co.

Origin: Germany



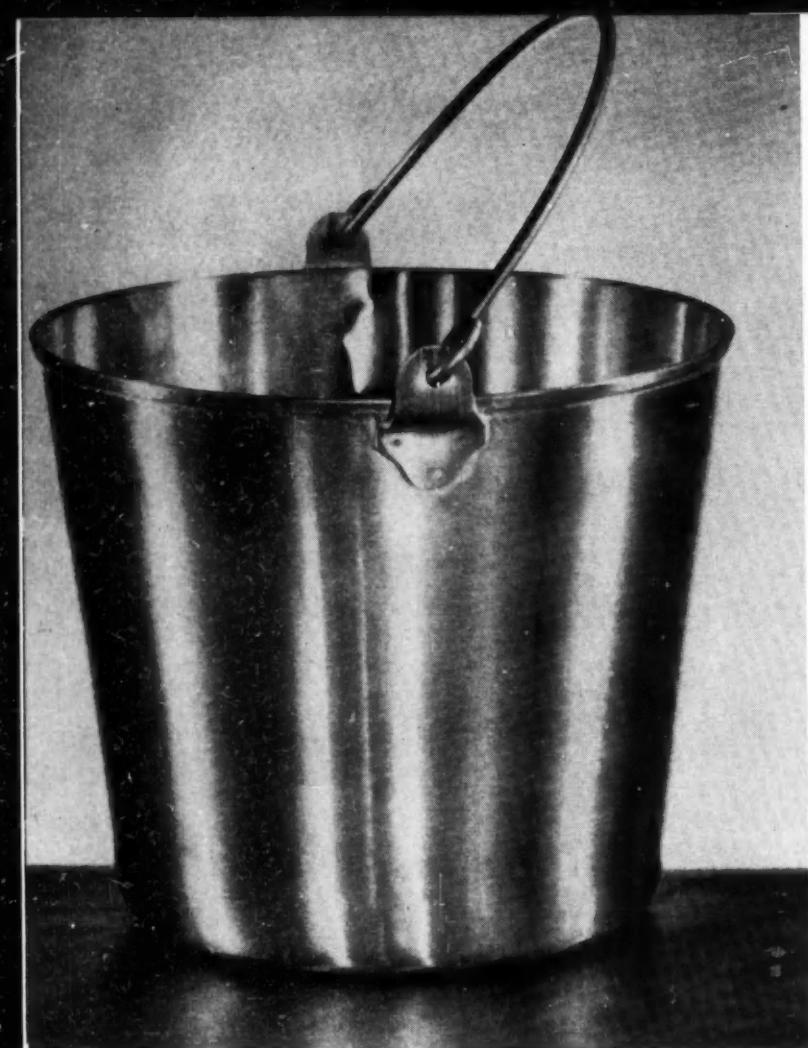
FLAT SILVER

Designer & Manufacturer: Harry Osaki



SILVER SALT & PEPPER SHAKERS (H 2 1/2" Dia. 1")

Designer & Manufacturer: Allan Adler



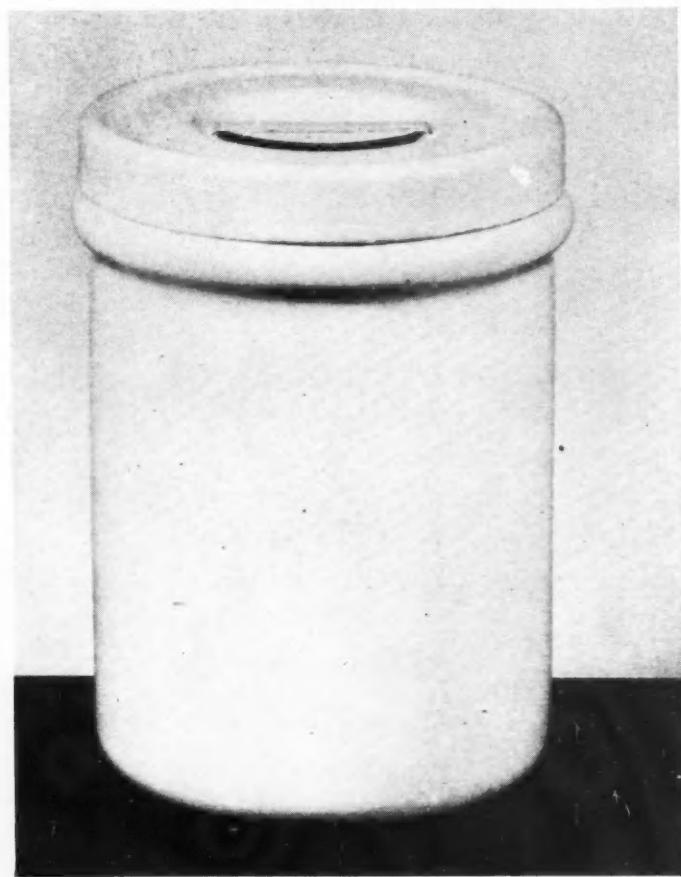
STAINLESS STEEL PAIL (H 9 $\frac{3}{8}$ "; Dia. 11 $\frac{3}{4}$ ")

Manufacturer: The Vollrath Co.



STAINLESS STEEL PITCHER (H 7"; Dia. 5")

Manufacturer: The Vollrath Co.



WHITE ENAMEL CANNISTER (H 7"; Dia. 7 $\frac{3}{8}$ ")

Manufacturer: The Vollrath Co.



BOTTLE OPENER (L 8")

Distributor: John E. Roberson

ELECTRIC PLUG
(Width 2 $\frac{1}{8}$ ")

Manufacturer: Thyco Electrical
Products, Inc.





above: BLACK LACQUER CHAIR (H 32 1/4"; W 16")
Designer: Enrico Delmonte
Distributor: Waldron Associates
Origin: Italy

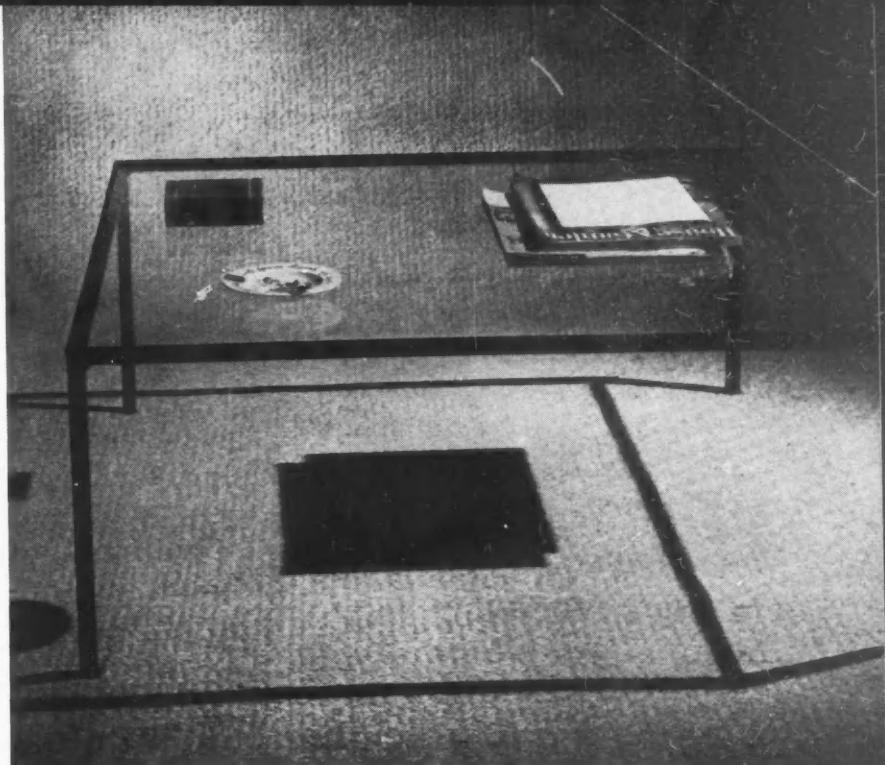
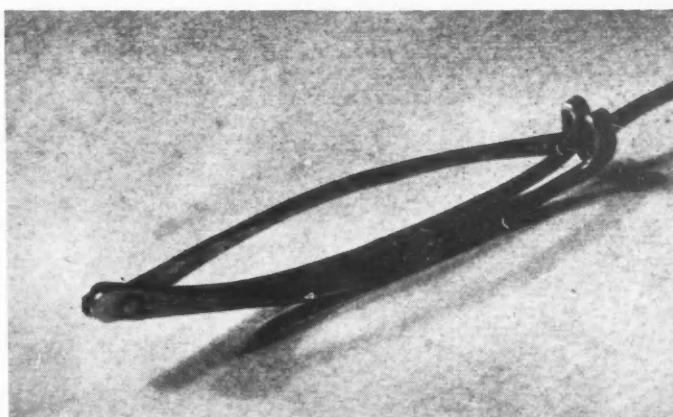
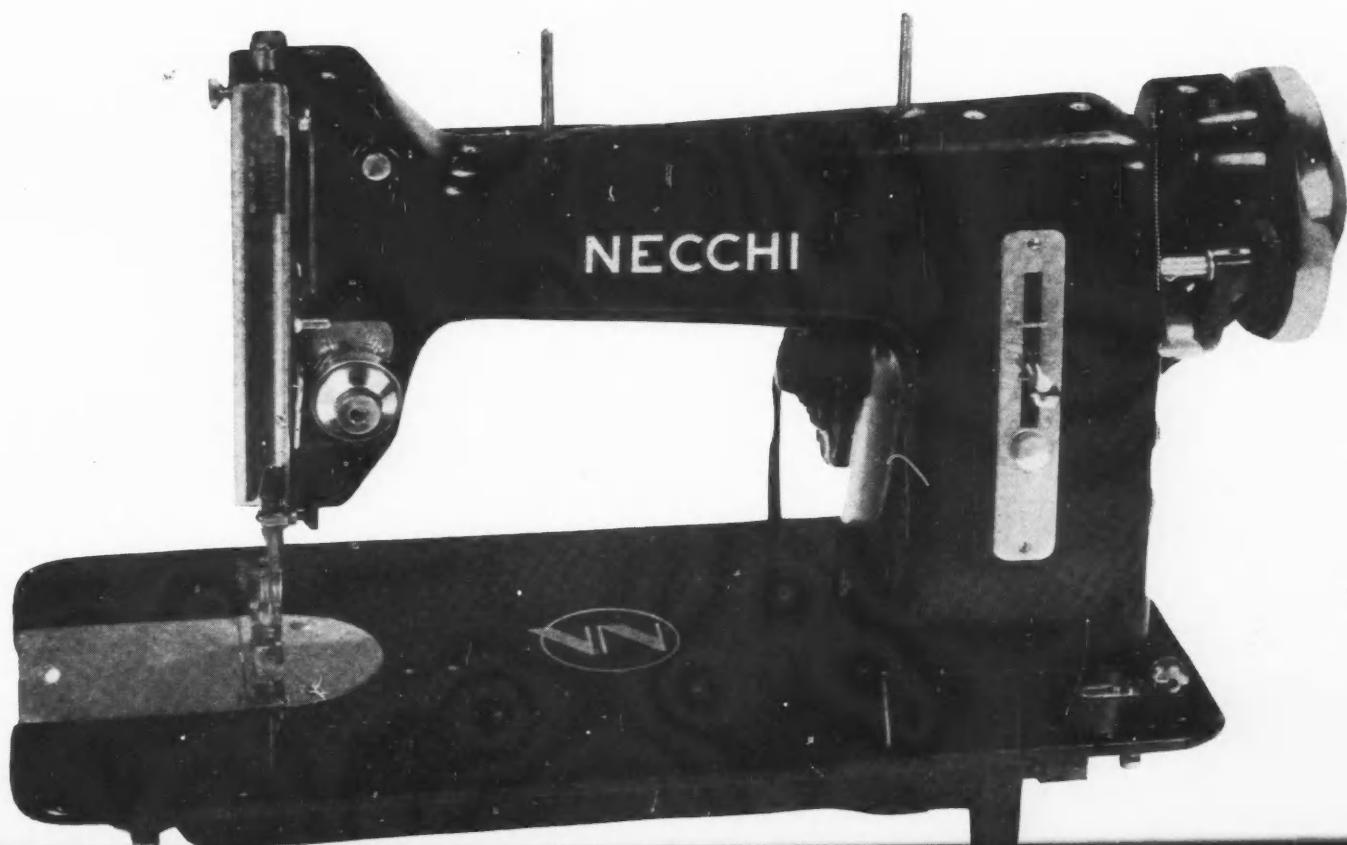


TABLE (W 36"; L 36"); Designer: William Armbruster;
Manufacturer: Edgewood Furniture Co.



SILVER CLIP (L 4")
Designer & Manufacturer: Harry Bertoia



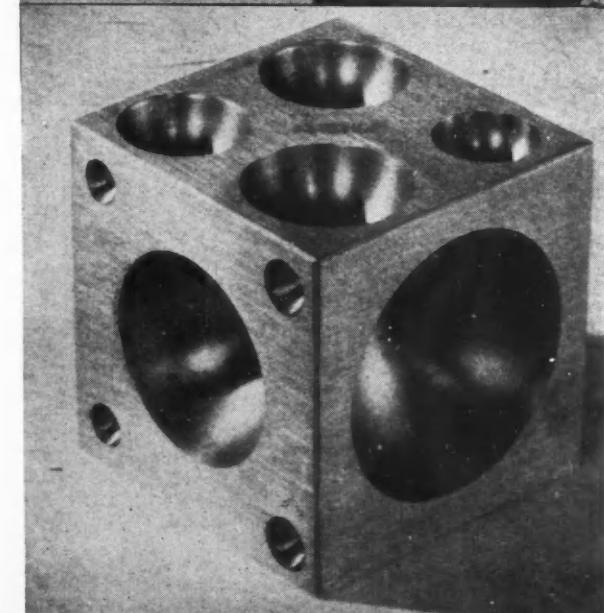
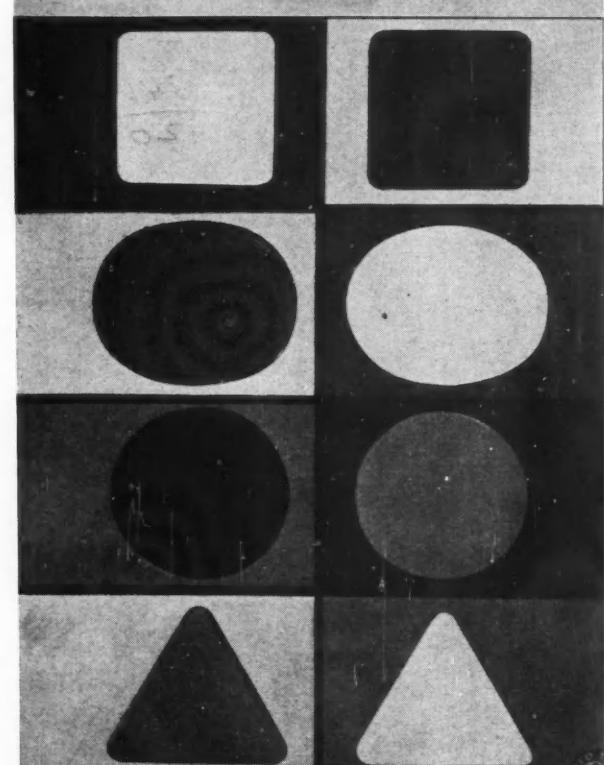
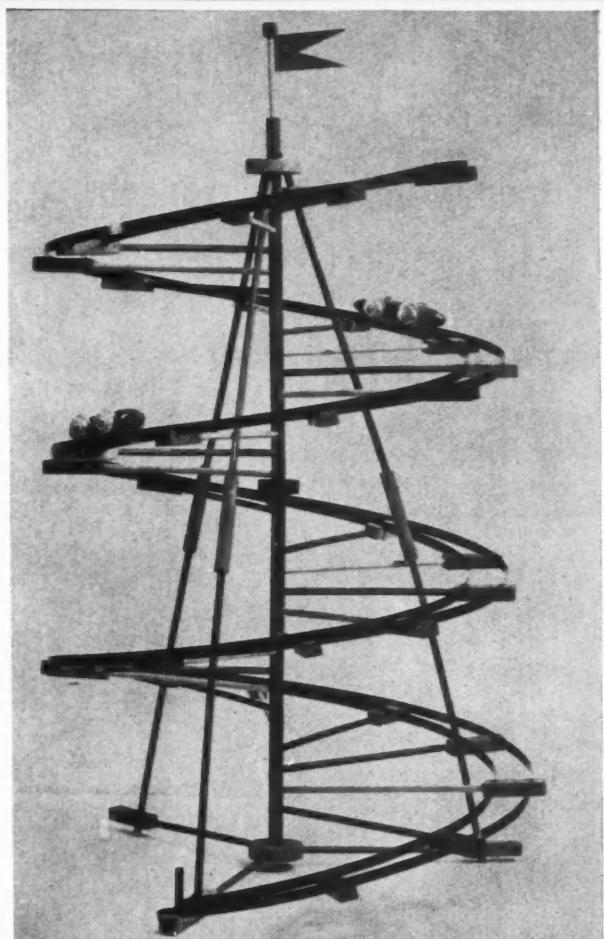
SPIRAL SPEEDWAY (W 28"; H 40")
Manufacturer: J. B. Miller Co., Inc.

COORDINATION BOARD (H 1/2"; W 8 3/4"; L 11 3/4")
Manufacturer: Sifo Co.

DAPPING DIE (2 1/2" Sq.)
Manufacturer: Anchor Tool & Supply Co., Inc.

Executive Committee for the exhibition: Edgar P. Richardson, Chairman; Alexander Girard, A.I.A., Director; Leroy E. Kiefer; William D. Laurie, Jr.; Eero Saarinen, A.I.A.; Minoru Yamasaki, A.I.A.

The Commissioners and Directors of the Detroit Institute of Arts, the Trustees of the Detroit Museum of Art Founders Society and the Director of the Exhibition For Modern Living express their gratitude to the J. L. Hudson Company, Detroit, whose cooperation and spirit of enlightened public service, made this exhibition possible.



"What of architectural beauty I now see, I know has gradually grown from within outward, out of the necessities and character of the indweller, who is the only builder—out of some unconscious truthfulness, and nobleness, without ever a thought for the appearance; and whatever additional beauty of this kind is destined to be produced will be preceded by a like unconscious beauty of life."—Thoreau

THE DINOSAUR LAYS AN EGG

some museums are born stuffy—
some achieve stuffiness—
and others thrust it on the public

by Herbert L. Kornfeld

The first public museum in America set a remarkably high level of stuffiness. Architect Alexander Parris designed it to resemble, of all things, a Greek temple . . . then, to complete the irony, the Founding Fathers named it "Pilgrim Hall!" Most remarkable of all, however, is that this museum is still open. Actually, it should BE in a museum . . . as should most of its fellow museums.

A cursory survey makes one think that all American museums started in 1824, along with Pilgrim Hall. The buildings, exhibits, and staffs seem to have sprung from a previous century, hermetically sealed against the possible intrusion of hordes of eager Twentieth Century people. A surprising number of museums have succeeded in this self-styled isolation, as is evidenced by the steadily declining interest by this Twentieth Century public.

By consulting the classified section of the telephone directory the public can know where the museum is—but for all its facilities, the museum just does not know where the public is . . . nor how to reach them.

The museum needs first of all to find itself. It has forgotten where it came from. It scarcely knows what it is doing; and it definitely does not know where it is going. In a word, the museum is lost. Try to explain to someone (or yourself for that matter) how to "use" a museum. Students are taught how to use libraries; the public is taught how to use shopping centers, but who teaches one how to use a museum? The war rush is over. We can now relax. We have more leisure time than ever before in history. Relaxation and monotony and machinery have created a great need for inspiration. We're dissatisfied with the movies, bored with radio, skeptical of television.

Now is the opportunity for the museum. Yet if we must have museums in this postwar world, there must be more justification for them than as a happy hunting ground for collectors and collections. It is impossible for them to follow the programs of the past. The public has grown increasingly sour on the inability of the museum to perform its services properly, and the over-burdened taxpayer is raising a tired brow at requests for funds to feed the stuffed dinosaurs and the overstuffed directorates. If the man in the streets is going to pay for it—he wants to be able to enjoy it. He is tired of dead museums.

What happens in the business world when a store goes dead? The merchant does one of two things; either he buries it—or he brings it back to life. The "business doctor" is an established institution in our economic system. They do heal businesses. I doubt that a museum has ever consulted one—but I'm sure the doctor could do most of them a great deal of good.

In diagnosing the store's ailments, the business doctor first checks the heart, the economic soundness, then after an inquiry into the other business functions of the firm, he sits back and looks the store over. Now is when he calls in the designer, the plastic surgeon of industry. To the designer has gone the problems of making a store appealing to the public. Together with a business doctor they "re-merchandise" the store.

The success of the designer in the commercial world is readily apparent. There is little doubt that on the basis of this success he can play an important role in rejuvenation. The museum, whether it likes it or not, is engaged in merchandising! But imagine the fate of any merchandiser who,

1. Accepts any type of merchandise, doesn't select and choose,
2. Never changes his stock,
3. Does not refresh his displays,
4. Does not employ contemporary merchandising methods.

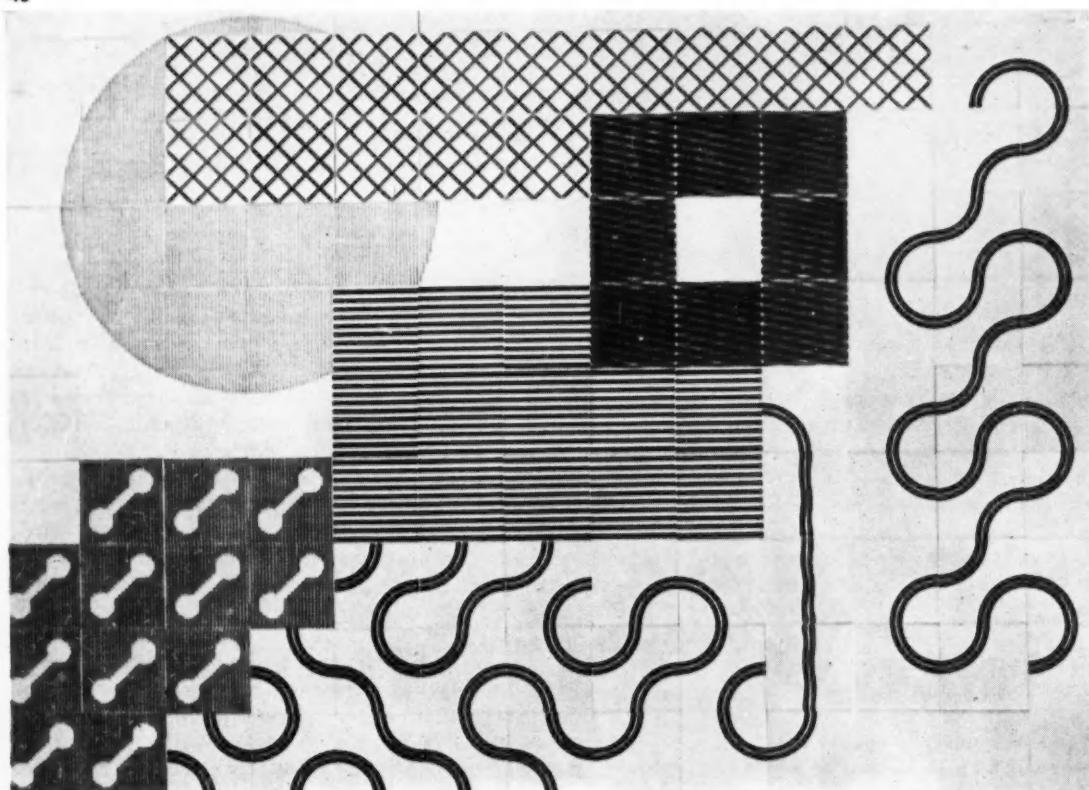
The designer's first job is not that of designing, but that of a moderator who helps establish what the museum has to say and how to say it. Next, the all-over program must be designed, for the museum policies and programs must never become static. They must remain flexible, geared to the conditions and trends of the times.

The design of the buildings and the exhibits, too, must be equally flexible. There are those who feel that a museum must be first an architectural symbol of strength and wisdom and dignity. On the contrary, the designer has proved that stores having warmth and grace are the most successful. Contemporary merchandising methods and contemporary exhibit techniques are closely related—and often one and the same. The methods of department layout and traffic control are as useful in directing the public to the mineral exhibit at the museum as they are in reaching the hat counter in a department store. There are the factors of spectator comfort, solved by carpeting the stores, that sound the death-knell of the marble floors of the museum.

The designer makes it his business to analyze the problems faced by the person who may be tall or short, young or old, in properly viewing a museum object; and to make the object sell itself to the spectator he must give it even greater appeal than he would to a cosmetic display on a perfume counter. He must keep the exhibits flexible and ever-changing to excite a continued interest. He must solve the intricacies of lighting, and air conditioning and maintenance and acoustics and a host of other problems. His success in solving these problems will not be measured in dollar returns, but in the satisfaction of spectators who will spend hours, not minutes, in the museum, and return as often as they attend their local theater.

There was a time when almost every item in a store was shown under glass or in boxes on the shelves. The designer has helped the public to help themselves, and now public inspection of almost every salable item is taken for granted. So, too, must the museum provide for public participation. In every way practicable the public should be invited to participate and become a part of the exhibit. The SILENCE and the DO NOT TOUCH signs must be banished. Only in exceedingly rare cases need an object be kept from the public's reach, and often a good designer can surmount that. Gutenberg's first Bible, protectively housed in an airtight glass case, becomes warm and friendly when a magnifying glass is hung alongside to provide a personal look-see. No one is forbidden to feed peanuts to Ringling's elephants, even though many perish from such over-indulgence; yet great sheets of plate glass protect the stuffed mammoths of the museum. Admittedly, the public pays for Ringling's, but who will furnish the museum with a new Jumbo if it is over-petted? The Museum of Science and Industry in Chicago (one of the notable exceptions to stuffy museums) found an answer to that one. Private industry is the generous and willing parent of 25% of their exhibits, and is begging to sponsor even more. International Harvester is tickled pink that more than two million hands have rubbed the fur clear off their stuffed Bossie—for in doing so, two million people learned that milk doesn't come from bottles.

Rightfully the museum belongs somewhere near the hub of our social, educational, and entertainment needs. It resembles the library in that it can delve deeply into certain given subjects. Yet it can be more useful than a library in that large groups may be informed at the same time. It can readily serve as a supplement to the university; or it can act as a home base for local social cultural and scientific projects. . . . It can, if it will, do all of these things—and should be designed to do more.



Several of the design elements available

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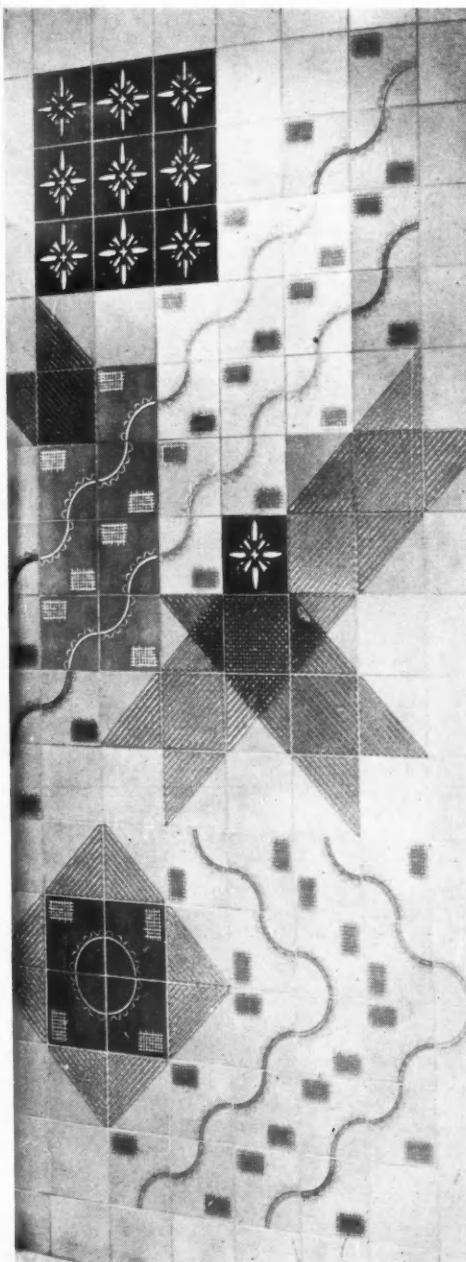
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Panel from exterior installation
Del Mar Hotel, Long Beach, California

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

• (815) Automatic Ironer: Illustrated booklet Ironrite automatic ironer, giving suggestions for planning ironers into residences; profusely and well illustrated.—Gordon E. Wilkins-Ironers Inc., 121 South Alameda Street, Los Angeles, California.

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.—H. C. Miller, Howard Miller Clock Company, Zeeland, Mich.

• (586) Dishwasher-Disposal Unit Combination: Information Kaiser Time-saver Sink, combining water-powered dishwasher and disposal unit in 48-inch steel cabinet retailing at \$369.50; porcelain work surface, four access doors; units also sold separately.—Walter Felt-house, Kaiser-Fleetwings Sales Corporation, Bristol, Pa.

• (702) Gas Ranges: Catalog new models Magic Chef Gas Ranges; copiously illustrated with full technical information, ratings, features, dimensions.—L. C. Ginn, American Stove Company, 1641 South Kingshighway, St. Louis 10, Mo.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mix-masters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—A. E. Widifield, Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

• (669) Laundry Equipment: Brochure, folders, data sheets Blackstone Combination Laundry; washes, dries, irons automatically; counter height, counter depth, requires six feet wall space; rated high by Consumers' Union.—J. E. Peters, Blackstone Corporation, Jamestown, N. Y.

• (587) Refrigerators, Gas: Brochures, folders Servel Gas Refrigerators, including information "twin six" dual 12-cubic-foot model; no moving parts, no noise.—Philip A. Brown, Servel, Inc., 119 North Morton Avenue, Evansville 20, Ind.

CABINETS, COUNTER TOPS

(731) Cabinet Tops: Booklet requirements for building sink cabinet tops, table tops, other horizontal surfaces using Formica; covers tools, equipment, gluing, pressing, edging, finishing.—J. Rodger White, The Formica Company, Cincinnati 32, Ohio.

• (481) Hardwood kitchen Cabinets: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.—Mutschler Brothers Company, Napanee, Ind.

• (643) Kitchen Cabinets, Steel: Brochures, folders Berger steel kitchen cabinets; insulated against metallic sound; drawer glides ball bearing; shelves removable, adjustable; bonderized finish, two coats of enamel.—N. W. Sutmaier, Berger Manufacturing Division, Republic Steel Corporation, 1038 Belden Avenue, Canton 5, Ohio.

ELECTRICAL EQUIPMENT

• (152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data.—Miss Dorothy Lauer, Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif.

FABRICS

(809) Contemporary Fabrics: Folder Konwiser collection contemporary fabrics; wide variety of textures, designs by Irma Schneider, Gloria Prival, Peter Busa, Matt Kahn, Rose Serrapica, Herbert Shalat, Lusita Keely, Mildred Frey; one of best sources.—Konwiser Fabrics, Inc., 68 West Fifty-eighth Street, New York 19, New York.

(301) Fabrics: Information contemporary fabrics in wide range textures, colors, designs.—Miss Zelina Brunschwig, Brunschwig & Fils, 509 Madison Avenue, New York, N. Y.

• (444) Fabrics: Information one of best lines hand-printed contemporary fabrics; wide range colors, textures, designs.—Ben Rose, 314 North Michigan Avenue, Chicago, Ill.

• (485) Plastic Fabric: Brochure, samples Boltaflex all-plastic upholstery fabric; 51 colors; soft to the touch; will not crack, chip, peel, stain, stretch, sag.—Sol Sackel, Bolta Products Sales Company, Inc., 151 Canal Street, Lawrence, Mass.

(794) Fabrics, Printed: Information line of printed fabrics designed by Benjamin Baldwin, William Machado; seven contemporary patterns, good colors; special patterns, colors to specifications; prices, samples.—Ben Baldwin, Design Unit New York, 33 East Seventy-fifth Street, New York 21, N. Y.

(407) Plastic Fabric, Woven: Brochure, folder, samples Lumite woven plastic fabric; won't fade, stain, cuff; wide range colors homogeneously integrated; many textures, designs; does not curl; handles easily.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, New York.

FLOOR COVERINGS

(74) Asphalt Tile: Illustrated brochure: 3" x 3" to 18" x 24", wide range colors, patterns; feature strips, cove bases; features modern design.—Tile-Tex Company, Inc., 530 W. 6th St., Los Angeles, Calif.

• (685) Carpet Strip, Tackless: Full color brochure detailing Smoothedge Tackless Carpet Strip; works on curtain stretcher principle; eliminates tack indentations, uneven installations.—Ben L. Paulsen, The Roberts Company, 1536 North Indiana Street, Los Angeles 33, Calif.

(803) Carpets, Textiles: Information complete line contemporary, traditional floor coverings; wide variety colors, patterns.—D. & W. Frazier, Inc., 2020 West Eighth Street, Los Angeles, California.

(799) Fine Floorcoverings: Original Creations; Custom made in any size, any color. Received the A. I. D. Citation of Merit for 1948.—Joseph Blumfield, 4075 Beverly Blvd., Los Angeles, California.

(388) Linoleum: Full color booklet featuring Pabco linoleum; suggests floor treatments for all rooms; wide range colors, patterns.—William Lowe, Paraffine Companies, Inc., 475 Bran-nan Street, San Francisco, Calif.

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—John E. Hoff, Klearflax Linen Looms, Inc., Sixty-third Street at Grand Avenue, Duluth, Minn.

• (487) Rugs: Full color brochure, "Colorama" by Clara Dudley, emphasizing colors, textures, patterns featuring Alexander Smith & Sons rugs, carpets.—John Goodwillie, Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.

FURNITURE

• (559) Barwa Chair: New folder on America's most revolutionary relaxing medium, the Barwa; winner of three design awards in 1947-48; merit specified CSHouse Program; worth investigation.—Barwa Associates, 49 East Ontario Street, Chicago 11, Ill.

(807) Contemporary Furniture: New designs in furniture by Maurice Martine. Visit our showroom or write: Maurice Martine Designs, Studio No. 5, 1415 Coast Highway, Corona Del Mar, California.

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• (323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, Taylor Green—Bill Brewer, Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

• (313) Rattan: Catalog Malay Modern, Amber Ash contemporary furniture; versatile, good for recreation rooms; indoor quality indoor-outdoor informal line.—R. L. Ficks, Jr., Ficks Reed Company, 424 Findlay Street, Cincinnati 4, Ohio.

GENERAL

(529) Building Materials: Information all kinds of building materials, includ-

ing metal windows, wood windows, sash hardware, insulation, screens, lumber, panels.—Russell S. Edmonston, E. K. Wood Lumber Company, 4710 South Alameda Street, Los Angeles 11, Calif.

HARDWARE AND FIXTURES

• (589) Cabinet Hardware: Folder, data sheet contemporary line cabinet hardware; matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts.—Folke Engstrom, American Cabinet Hardware Corporation, Rockford, Ill.

(824) Drapery Hardware, Venetian Blinds: 32-page booklet "Smart Window Styling" illustrating 85 different

window treatments; features Kirsch drapery hardware and venetian blinds; price 25 cents.—Kirsch Company, Sturgis, Michigan.

HEATING & AIR CONDITIONING

(822) Forced Air Gas Furnace: Catalog sheets Clipper Forced Air Gas Furnaces; simple, heavy, sturdy; easy accessibility; Henderson multi-stream heat exchanger assures uniform heating, high efficiency, low fuel cost.—Henderson Furnace & Manufacturing Company, Sebastopol, Calif.

• (329) Furnaces: Brochure Lennox "Tallboy" furnace—Air-Wave Heating—forced air performance at gravity price. Approved as central heating system by A.B.A.—E. Ray Champion, Lennox Furnace Company, Marshalltown, Iowa.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only $29\frac{3}{8} \times 9\frac{3}{8}$; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—A. J. Horn, Payne Furnace Company, 336 North Foothill Road, Beverly Hills, Calif.

• (381) Radiant Heating: Firm will engineer and install systems in Los Angeles area; one of the best sources of practical information on radiant heating. (Unable to service inquiries from other areas.) Horace F. Allison, 8346 W. Third St., Los Angeles 36, Calif.

(331) Radiant Panel Heating: Brochure containing non-technical discussion radiant panel heating down-to-earth discussion of subject by foremost authorities.—Norman A. Schuele, Revere Copper & Brass, Inc., 230 Park Avenue, New York 17, N. Y.

(316) Rotary Cooler: Brochures, folders Far-Air rotary evaporative coolers; good design, quality construction, easy installation, low maintenance; 2,500 to 6,000 CFM, automatic controls optional; full specification, installation data, including piping, wiring diagrams in old or new construction.—Farr Company, Los Angeles, Calif.

• (827) Ventilating Fans: Folder and catalog NuTone ventilating fans; models for wall and ceiling installation.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

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(800) Acousti-Celotex Sound Conditioning: Products for every sound conditioning problem; Fisuretone, a new and "different" random-fissured surface, gives a beautiful new pattern and style to Sound Conditioned ceilings. Is highly sound absorbent, lightweight, rigid, incombustible. Suited for commercial or domestic buildings.—Gates Ferguson, The Celotex Corporation, 120 S. La Salle St., Chicago 3, Illinois.

• (812) Acoustical Tile: For efficient sound conditioning at lower cost, specify Simpson Acoustical Tile. Highest Sound Absorption, Exclusive Hollokore Drilling, Washable Finish. R. E. Seeley, Simpson Industries, White Bldg., Seattle, Washington.

(221) Insulation for Concrete: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents downward heat loss.—Allan Paul, Gladding-McBean & Company, 2901 Los Feliz Boulevard, Los Angeles, Calif.

(795) Kimsul Insulation: Technical booklet (AIA-37B) properties Kimsul insulation; consist of plies of creped asphalt-treated cellulose fibers with creped "pyrogard" cover held together with rows strong stitching in blanket; full details thermal, acoustical installations.—E. J. Keefe, Jr., Kimberly-Clark Corporation, 155 Sansome Street, San Francisco, Calif.

• (650) Roof Slabs: Folder for architects, builders on Strestcrete roof, floor slabs, telling what they are, how they are made, and what they will do.—Hector MacLean, Basalt Rock Company, Inc., Napa, Calif.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Theodore Wilcox, Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

LIGHTING EQUIPMENT

• (734) Architectural Lighting: Booklet Gotham Contemporary Architec-

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(462) Contemporary Lamps: Full information; good line of contemporary lamps; well designed.—Lamps, Ltd., 368 Sutter Street, San Francisco 8, California.

(825) Contemporary Lighting Fixtures: Brochure illustrating complete selection architectural lighting fixtures for every purpose—General Lighting Company, 8336 West Third Street, Los Angeles 48, California.

•(718) Dramalite: Folder introducing "Dramalite" designed by Oliver Lundquist for home and office installations; several models adaptable to wide variety of uses.—James J. Fedigan, Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, N. Y.

•(106) Fixtures: Brochure line of General contemporary lighting fixtures; wide variety covering all types of uses residential, commercial applications.—William Garelick, General Lighting Company, 1527 Charlotte Street, New York 50, N. Y.

(657) Fluorescent Fixtures: Revised edition "Ceilings Unlimited" illustrating, describing Moler fluorescent lighting fixtures; shows combined light and ceiling equipment; full data all technical features.—H. L. Harrison, The Miller Company, 99 Center Street, Meriden, Conn.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

•(449) Garden Lights: Folder Cannon Pathfinder Lights to illuminate gardens, driveways, steps, paths, patios; light below eyelevel, thrown downward.—Leslie Baird, Cannon Electric Development Company, 3209 Humboldt Street, Los Angeles 31, Calif.

(823) Gibson Highlander: Brochure giving full details Gibson Highlander all-purpose lighting fixture; overall efficiency of nearly 80%; smooth modern lines, precision constructed; wide range applications, easy to install, service; full specification data, prices.—Gibson Manufacturing Company, 1919 Piedmont Circle, Northeast, Atlanta, Ga.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contem-

porary interiors; non-glare illumination, contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Michigan.

(392) Luminaires: Brochure newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; individual or continuous mounting.—L. A. Hobbs, Smoot-Holman Company, 321 North Eucalyptus Avenue, Inglewood, Calif.

(653) Utility Pilot Lights: Folder Cannon colored utility pilot lights for signal, warning, decoration, general applications; from one to four lenses on plate 4½" wide to necessary depth; lenses in five colors unbreakable plastic.—Leslie Baird, Cannon Electrical Development Company, 3209 Humboldt Street, Los Angeles 31, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PAINTS, SURFACE TREATMENTS

(513) Fuller Paints: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of best prepared specification books available; Available to Western readers only.—L. H. Markwood, W. P. Fuller & Co., 301 Mission St., San Francisco 19, Calif.

PANELS AND WALL TREATMENTS

•(802) Coralite: Gleaming, Colorful, Durable Coralite Baked Plastic Enamel Finish Panels provide walls and ceilings of stunning, mirror-smooth beauty. Last longer and cost less. Versatility in decorative design through choice of sizes, patterns, full range of colors. Stanley Moore, Fir-Tex of Southern California, 812 E. 59th St., Los Angeles 1, California.

•(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close considera-

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• (661) Micarta: Brochure, color samples on decorative Micarta; wide range colors, textures, veneers; marble-hard, chrome-smooth surface, non-fading col-

or; heat resistant, easy to handle, good for counter tops, fronts, walls, panels; readily available; Richard S. Lowell, United States Plywood Corporation, 55 West 44 St., New York, New York.

(681) Real Wood Panels: Pamphlet giving commercial standards for Douglas Fir Plywood as established through the U. S. Department of Commerce and the National Bureau of Standards; markings for wood types and grades illustrated and explained.—Charles E. Devlin, Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Washington.

• (801) Fabric Wall Covering: Brochures, folder Wall-Tex fabric wall cov-

ering; plain or in colors, patterns; can be safely washed; hides plaster imperfections; full specification, application data.—Columbus Coated Fabrics Corporation, Seventh and Grant Avenues, Columbus, 16, Ohio.

(819) Silk Screen Wallpapers: Brochure on a group of eleven silk-screen wallpapers designed by Virginia Hamill, "Far Eastern Walls"; based on traditional elements adapted for contemporary use.—C. W. Stockwell Company, 3262 Wilshire Boulevard, Los Angeles 5, California.

PLUMBING FIXTURES, ACCESSORIES

• (668) Bath Fixtures: Information Case contemporary bath fixtures, including T/N Water Closet, free standing non-overflow fixture; also complete line well designed lavatories.—Whitney G. Case, W. A. Case & Son Manufacturing Company, 33 Main Street, Buffalo 3, N. Y.

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

• (477) Harcraft Plumbing Fixtures: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18. Lawrence Harvey, Harvey Machine Company, 6200 Avalon Blvd., Los Angeles, Calif.

RADIOS

• (532) Contemporary Radios, Built-in: Information one of best sources custom built, limited production and built-in radio-phonographs of contemporary design; western manufacturer.—Twentieth Century Design, 6553½ Sunset Boulevard, Los Angeles 28, Calif.

• (797) Radio, Built-in: Folder Flush Wall Radio, built in wall; for bedroom, bathroom, kitchen; standard 5-tube, A.C.-D.C. superheterodyne completely concealed by panel; steel box 6-½" x 9½" and 3¾" deep with ½" KO.—L. R. Schenck, Flush Wall Radio Company, 7 West Park Street, Newark, N. J.

• (350) Radios-Television-Phonographs: Information, folders. Motorola FM/AM radio-phonographs in contemporary cabinets and Motorola large screen television sets; technically excellent, well designed cabinets.—Joseph G. Howland, Motorola, Inc., 4545 Augusta Boulevard, Chicago 51, Ill.

SASH, DOORS AND WINDOWS

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—Francis G. Hansen, West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif.

• (808) Flush Doors: Brochures, folders Mengel flush doors with patented Insulok core; solid hardwood stiles, rails; key-lock dovetails; slam-tested; extra guard against warpage; lightweight; wide selection hardwood faces; well engineered.—The Mengel Company, plywood division, Louisville 1, Kentucky.

(151) Folding Doors: Idea-packed 12-page brochure Modern-fold doors; accordian-type folding walls, top hung, no floor track; metal frame with leatherette cover; good contemporary design accessory.—R. H. McConville, New Castle Products, New Castle, Ind.

(712) Sliding Steel Doors: Side Sliding steel doors and fixed sash for large glass areas in residential and commercial buildings; high quality, fully guaranteed; assembled at factory and delivered ready for installation; standard types and sizes illustrated details given: Arcadia Metal Products, 324 North Second Avenue, Arcadia, Calif.

• (378) Plastic Screen Cloth: Brochures, samples Lumite plastic screen cloth; impervious to corrosion, stains, wear, bulging; does not need painting, comes in colors; cleans with damp cloth.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, N. Y.

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(770) Windows, Folding: Brochure, data Browne Monumental Folding Type Windows; Alumilite frames require no paint, do not tarnish, discolor; can be washed from inside; for commercial use.—R. J. Travis, Universal Corporation, Houston, Texas.

(664) Windows, Horizontally Sliding: Brochure new line Glide aluminum

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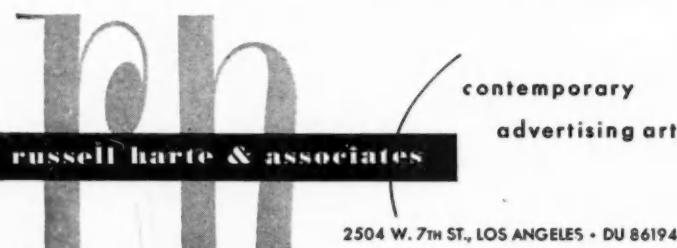
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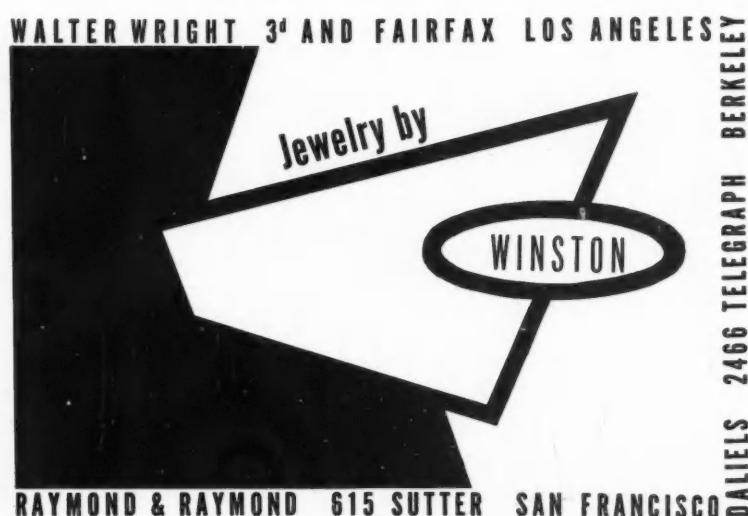
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SPECIALTIES

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(209) Flock, Flock Finishing: Booklet (32 pages) flock, flock finishing; process of coating short fibers on surfaces to velvet-like pile finish; contains actual color samples.—Behr-Manning Corporation, Troy, N. Y.

(744) Scale Models: Information interiors, design, furnishings; Belico models by Jack Eddington; makers of all types of scale models; official model makers to Arts & Architecture.—Lionel Banks & Associates, Belico, Inc., 407 Commercial Center Street, Beverly Hills, Calif.

HANS HOFMANN

continued from page 27

new reality, but it is only the entire life's work of an artist that creates this new dimension of the spirit. The life work of an artist is 'the work of art.' It includes the whole behavior of the man, his ethical convictions and his awareness of creative responsibilities.

"As a teacher I became aware that talent is everywhere. It does not make the artist. It often is a handicap, because it invites cleverness, which always chooses the easier solution. Simply because ignorance, mediocrity and unlimited egotism produce only the Master Amateur, it is paramount to the artist that his search and his efforts are constantly weighted by doubt and modesty. Andre Malraux says: 'Only sensitivity achieves creativeness.' I feel inclined to expand this by saying only conscious sensitivity achieves great art. Quality must be conquered. I mean by quality that value which carries a message. In painting it must be a plastic message. True quality always remained veiled as the result of a mystic relationship. It must be struggled for, it often means despair. It demands character. I do not believe that any political or religious stand has anything to do with art, either directly or indirectly. Any ideology that has dominated the human mind in the past has always produced both good and bad art. Only quality conveys and convinces. The beliefs of the society to which he belongs will certainly leave their mark upon the artist. This mark will be deeply imbedded in his art not in the sense of propaganda, but in the sense of his awareness of his cultural mission.

"Modern art is repeatedly attacked for being noncommunicative. If you do not understand a man who speaks a language you do not speak, is this therefore proof that the man babbles only nonsense? Would anyone seriously state that a Beethoven symphony or a Bach sonata is generally appreciated? In my belief it is beyond the man who prefers swing music, but in this country it should be understood that modern art is the symbol of our democracy. It is the privilege of a democracy like ours that it expects the artist to be, through his art the personification of its fundamental principles in being the highest example of spiritual freedom in his performance of unconditioned, unrestricted creativeness. 'The topic of the third of these weekly discussions was: 'French Art vs. U.S. Art today.' This seemed to me a very unfortunate postulation to begin with. I discussed the matter with Fritz Bultman who felt the same way about it. We decided to protest. We stated in a mimeographed pamphlet, 'The estate of the arts should never be narrowed to a national basis particularly by the artists. The greatness of Paris is to offer an invitation of participation to the spirit. If the United States has assumed, as in the last few years, the same free and open attitude, this warrants great promise in the arts. Paris' humanism has given the opportunity for free development of such artists as the Spaniards, Picasso, Gris, Miro; the Swiss; Klee, Arp, Corbusier, Giacometti; the Russians, Kandinsky, Chagall; the Rumanian, Brancusi; the Irishman, Joyce; the Americans, Stein, Man Ray, Carles; the Pole, Lipschitz; and many others. Still today many of them are living masters of Paris. We earnestly hope that artistic creation in America will develop the same fruitful ground to equal such a great example. All the



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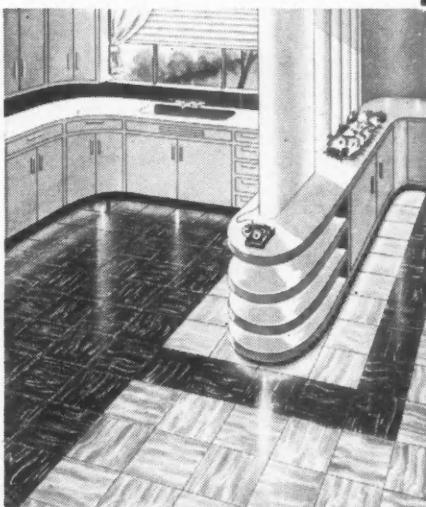
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speakers, Karl Knaths, Paul Mocsnyi, Robert Motherwell, Stuart Preston, Frederick Wight were in like accord. In essence all meant to say what Goethe says in his 'Poems and Aphorisms':

There is no patriotic art and no patriotic science. Like everything good and great, both belong to the whole world and can only be furthered by a free and universal interworking of all contemporaries with constant reference to what we have received and learned from the past.

"I personally believe that the plastic arts today are in a state of transition. The modern artist is aware that every visual experience can be either two-dimensional or three-dimensional in pictorial expression. The explanation of this dual possibility of expression lies in this: Any pictorial message must be fundamentally three-dimensional in concept and two-dimensional in its technical execution. But the technical execution can be handled in two very different ways. When the execution is based on juxtaposition, it leads first to a two-dimensional destruction of the picture surface by creating the precondition for a recreation of a new translucent final surface (Renaissance art, impressionism). When juxtaposition as a pictorial means is consciously eliminated the picture surface will split into surface fragments which function plastically as planes in the sense of push and pull. In both cases the consciousness of depth is paramount since it is the balancing factor in pictorial creation. Without the realization of depth the surface fragments will not be under the spell of vital forces which they

convey by plastic relationships (icons Italian primitives Mondrian). Without the realization of such pictorial forces any pictorial presentation will only be decorative in a negative sense, since it results only from taste and not from plastic experience. Only a plastic work is communicative. Only the other day a student in a letter summarized the ideas which have been offered him by the school in this precise and short formulation:

'Color is nothing more than measurement of infinity.'

Light is simultaneous contrast of color.

Line is the tracing of the contour.

Planes are measurements of the volume content and spheres in their own right.'

And another student writes:

'I believe in the beginning of the formulation of a dictionary of painting that will make it possible to articulate and communicate in painting to the same degree as in writing.'

"This is the youth of America today. America is on the way to its fulfillment. Much talent is bursting forth in enormous promise. America should give earnest consideration to its talented youth."

Hans Hofmann is undisputedly the most important teacher in America since his arrival here in 1930, ripe from his school of the plastic arts in Munich. For eighteen years number FORTY Georgenstrasse was second only to Paris as an European art center. Today his school in New York City and Provincetown, Massachusetts, is the guiding force in the liberation of art towards the genuine modern art renaissance in which we are witnesses today.

Students have always found him a man eager to share new discoveries. His unselfish devotion and inspiration to generations of young artists perpetuates and enlarges the tradition of Robert Henri and Moholy-Nagy and will be one of the brightest pages in the world history of art.

Samuel Kootz, the famous American dealer presented the most significant exhibition of Hans Hofmann work at the Gallery Maeght in Paris, France, during the first two months of this year. This marked the artist's long awaited triumphant return to the city that cradled so many of his painting endeavors. He visited the studios of Georges Braque, Brancusi, and Picasso that he at one time knew in 1903, the eventful year of the upheaval of Modern Art. This warm experience marked the end of geographical isolation from Europe and should have definite bearing on the artist's future paintings. It is made very clear in Hofmann's prose which uses the heroic symbol of Paris in art.

Upon departing for America he stated to the writer, "This visit to Paris has been a tremendous inspiration for me, I am made to feel I have roots in the world again."

When any painter 'va nue' exhibiting his inner painting life before the sensitive artistic eyes of Parisians, a positive reaction of mixed emotions is expected. Hans Hofmann was no exception and the Who's Who in Modern Art from both sides of the Atlantic attended the exhibition. They paid homage to the expressionist who followed in the rich tradition of the German poets, strongly retaining healthy originality despite journeys into surrealism.

Many visitors marveled at the way the artist had successfully emerged from his avant-garde beginning in the Berlin "Neu Secession Movement." They discovered he refused to be repetitious and static, untiringly stating independent transcendence into something beyond spontaneous expression of the unconscious. Utilizing many of the bas-relief idioms of Cubism, he departed into the refreshing abandon of deep three-dimensional space based on abstract matter, spontaneous color and intense spacial activity.

Upon entering the gallery from the silvery-gray atmosphere of the street the works seemed to radiate hundreds of lights that lived inside the paintings reflecting out on the spiritual faces of the spectators. Constellations of strange bodies sensitively conceived in space revealed the artist's rich state of maturity. Rhythmic intervals of staccato color forms danced on the surface while other elastic forms rejuvenated the surface, a virile symphony of improvisations of lyrical intension coupled with surprising dissonances.

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Pablo Picasso, a rare gallery goer these days, attended the exhibition noticeably appreciating the large canvas 'Liberation' reproduced on page 22.

Any critical aesthetic deduction of the artist's personal expression, like love, cannot be judged by dangerous proxy. In attacking Hans Hofmann we must indict our whole artistic generation, for he is a painter that typifies the development of modern art. On the other hand, an artist exhibition of work symbolizes his particular stage of progress. An exhibition also determines how the public's taste has advanced in objective reaction. Parisians reacted to Hans Hofmann with alarm at the extent of the artist's demand for uninhibited freedom. One leftist art critic condensed the general criticism: "Everything is based on chaotic baroque violence without license. The forms are instinctively defensive, too readily improvised and quickly stated to expose the real personality of the painter."

A communist art critic wrote "The artist is deliberately dealing in premeditated sensational ugliness. Here are the same bits of total destructive matter that is found in the American atomic bomb."

Therefore a question remained in the feelings of some persons if the artist's unwarranted usage of hysterical violence suffocated urges toward creative hesitance, derived from human restraint. This graduation of substance must be humbly investigated if an artist is to produce a great work of art.

It may be the artist's mind is a thick forest of unorthodox ideas that must find release as outbursts of spontaneity! When of necessity a hurried problematic point of departure is taken, an ensuing vacuum of rationalization and consequence automatic action makes for a kind of brilliant ricochetting awkward truth! Nevertheless it leaves something else to be desired on canvas. Occasionally the artist can be reprimanded for unabashedly presenting rules in the form of isolated truths. They do not contain genuine assurances of humility. The only criticism that can be leveled at the artist's painting is a serious one. It is devoid of responsibility to X-ray or reflect the immediate psychoanalytical dilemmas facing modern times.

The future art historians are welcome to the complexities of this unpredictable painter when they decide if he exploited the full scope of his artistic integrity or if his many sided accomplishments were like fruit, ripening and detaching themselves from him?

Modern art in America is at a crucial point in its development. A danger exists if it takes the road of vulgar materialism that ended the art of the Middle Ages. Even now modern art has become a fashionable pastime, and many under a false cloak of dignity obtain all the fragmentary pigeonholed facts and proclaim themselves people of art. Thus we have a multitude of academic-modern painters. They are a drag and present a new threat to the art form which still has a destiny to fulfill. It is time for the revitalization of modern art's main function, that of extreme realism which from its conception was anti-idealistic.

If we strip art of all the inherent qualities, only adventitious relationships will remain. In our search for universality, the intellect must be used in the natural creative sequence of thought. The immediate senses provide the substance of knowledge and the mind follows giving it form.

It should never be forgotten that Cezanne personally despaired over the process of transubstantiation that diminished the spontaneity of nature. His picture building laws never bothered him to the extent of his desires to see visually on canvas the human accidents of emotional processes. This process was developed with open-palmed humility toward nature. Perhaps the self-isolated clinical studio painters of today should reconsider the hopes of Paul Cezanne—the father of Modern Art.

The architect is doing the same. After conquering the liberation of space he is more and more concerned with creating a house for living.

Positivism based on perfect guiltlessness has no place in great art—rather the modern artist craves the seedlings of a reaffirmed purposeful force to champion the natural beginning as a premise involving human processes of creativeness over rules that cripple personality.

We cannot afford to discover our conscious vitality has become frozen midway in a creative act. Helpless with the misinterpretation to consider mystical stratospheric truths that shamefully lead to self avoidance and mockery of the constantly shifting instantaneous condition of today.

Conscious vitality in the artist's life can only be maintained with a more varied contact within nature and THE ABANDONMENT OF POSING ARTISTIC PROBLEMS, BEFORE WAITING FOR THESE PROBLEMS TO BE POSED.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233)

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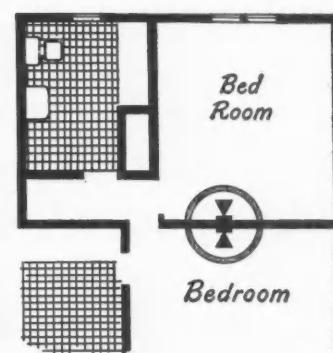
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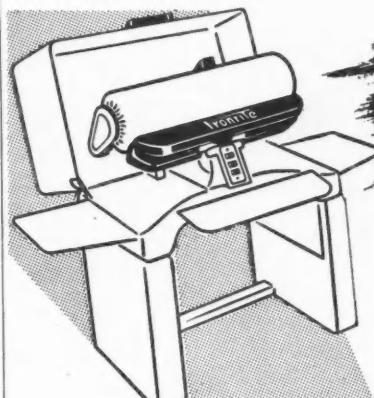
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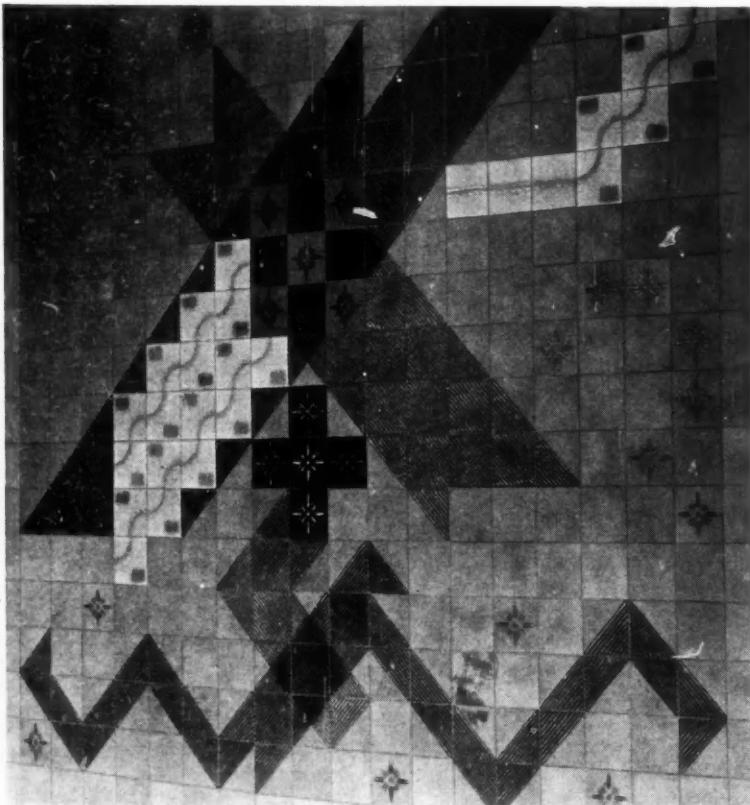
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Cera-Tile installation, exterior wall of Delmar Hotel, Long Beach, California.

A NEW DEVELOPMENT IN CERAMICS

In recent years, various enthusiasts—not necessarily publicists—have come to apply the word "new" to anything and as a result "new" has lost meaning. Yet, on occasion, someone comes up with something which can only be described as new. On this occasion the discoverer is Richard B. Harlan, the discovery is a major development in ceramics.

Briefly, the story is this. Until Harlan's discovery, color had to be applied to bisque by overglaze which was expensive, impermanent and limited in color range, or by underglaze which limited tiles to clear backgrounds and flat finish, or by hand decoration which was costly and never uniform. Harlan's process permits the absolutely accurate control of glaze composition.

Glazes can be superimposed one on another, to revert to a predetermined pattern in the process of firing, yet the piece is fired only once. Because the glazes rearrange themselves without melting together at maturing temperatures, the colors obtained may be clear cut, side by side with no blurring; or they may be shaded in effects formerly obtainable only in expensive and uncertain hand-work. Of commercial value is the fact that each tile produced using the same glazes and design is identical to every other tile produced in the same manner.

By this new process tile is being produced with texture, designs which look like fabrics, woven materials, wool, leather, plaids. There are tiles with flowing underwater effects, those with depth in design to create a three-dimensional appearance. Mat and gloss surfaces are combined in unlimited variation. Thus, when this process is utilized, designs need no longer be confined to one tile and its repetition.

With it the architect can create a fluid pattern, the colors flowing through, into and over one another. He can show any sketch and his chosen pattern can be reproduced. He can have the delicacy of a hearts and flowers theme, or the boldness of a modern abstraction, traditional or contemporary as his client desires. If the pattern is one which can be mechanized and his order is of sufficient importance, it can be produced as custom work at mass production prices. And his pattern will be held exclusive.

The uses of this new tile are unlimited. It is permanent, waterproof, washable, clean—and inexpensive. It can be used to create bold designs for fireplaces, patios, ornamental inserts, tables. It can be employed in entire exterior surfaces for factory, store, hotel, hospital, any public building, each exterior an original pattern. (These new mat glazes do not reflect the sun, therefore produce no traffic hazard.) Because of the moderate price and great variety in color and design, the tile will be a valuable selling point in group housing projects. It may even be used, literally, in advertising, for patterns can be produced to show writing or printing, of value in certain commercial installations.

The tile is being manufactured in all standard sizes: 4 1/4 inch square, 6 inch square, 6x9 inches. The new process has been christened Cera-Tile, and is licensed to the Pacific Tile and Porcelain Company, 832 North Cole Avenue, Los Angeles 38, California. There the company has issued a permanent challenge to architects: ask them for a design, a color, an installation in tile they can't produce. It's a dare.

PRODUCT BRIEFS

Note: Following are brief items regarding new products. Full addresses of all manufacturers are given so that direct inquiries for more information can be sent to them. For best identification it is suggested that reference to Arts & Architecture be made in making such inquiries.

• A fire retardant paint, which forms a snake-like insulating mat ten times the thickness of the original coat when exposed to flame, is being produced by the J. J. Paint Manufacturing Company, Post Office Box 1276, Church Street Station, New York 8, N. Y. . . . according to the manufacturer the product, "J-11," generates no smoke or toxic gases when attacked by fire. • New designs that employ unique constructions to obtain efficiency are the keynote in a line of convector units produced by Tenney Engineering, Inc., 26 Avenue B, Newark, N. J. . . . the units are in the cabinet type and are made in both recessed and free standing styles. • The Western Pine Association, 510 Yeon Building, Portland 4, Ore., is distributing "Idaho White Pine, Its Properties, Uses and Grades," fourth in a series of books on wood species grown and manufactured in the western pine region . . . the booklet has 64 pages and 91 photographs and thoroughly reviews the properties of Idaho White Pine and its uses in commercial and residential building. • Manufacture of EHW Formula, a protective coating for all metals against rust, corrosion, pitting and tarnish has been started by the Temperature Equipment Corporation, 4505 Euclid Avenue, Cleveland, Ohio . . . the product is said to provide a tough, transparent and colorless coating that will withstand weather, heat, cold, grease and grit. • A new high outlet trap which greatly enlarges the market for GE Disposals is being distributed by the General Electric Company, Bridgeport 2, Conn. . . . when used in conjunction with the company's new FA3-JR Disposal, the trap will permit the installation of the appliance without major plumbing change in more than 8 per cent of existing homes having sinks with a 3 1/2" to 4" drain opening, GE says. • The G. H. Tennant Company, 2530 North Second Street, is distributing an illustrated two-color folder on its floor seals, waxes and special-purpose materials . . . the folder includes a comparative chart of self polishing waxes, photos of typical installations . . . The Detroit Surfacing Company has developed a single pad finishing machine with straight-line sanding action without objectional vibration . . . the machine, which is portable, also does rubbing and polishing. • Facts regarding the construction, installation and operation of its convectors in houses, stores, schools, offices and institutions have been assembled in a new 16-page catalog (555) by The National Radiator Company, Johnstown, Pa. . . . the catalog contains complete dimensional data, installation measurements, roughing-in charts, steam and hot water ratings, order instructions and other details valuable to architects. • Lyon Metal Products, Inc., Aurora, Ill., has announced a new line of 78" bin units for flat storage, tool storage, box and small parts storage and display of parts or small bulk or packaged items . . . all bin units are 3' wide by 1' deep by 6 1/2' high. . . . Cramer's Safe & Office Equipment Company, 1417 McGee Street, Kansas City 6, Mo., has put on the market what it calls a burglar-proof wall type after-hour depository so people can pay bills in cash after stores are closed . . . the front is exposed to the street. • A very complete new catalog, 2 pages, has been issued by the Stewart Manufacturing Company, 610 Bloomfield Avenue, Bloomfield, N. J., on its air conditioning grilles, air conditioning devices, radiator grills, air conditioning registers, and ventilating registers and grilles . . . it carries a four-page section on outlet sizing and engineering data. • "Top Hat" recessed reflectors for use with R-40 lamps, good for unusual architectural treatments and for supplementary incandescent lighting, are being introduced by The Edwin F. Guth Company, 2615 Washington Avenue, St. Louis 3, Mo. . . . full details on these fixtures are available through the company. • A solid core flush door which can be used optionally as an exterior or interior door has been introduced by The Mengel Company, Louisville, Ky., as a companion product to its hollow core flush door . . . called the "Stabilized Door," it has a core of unique construction which, according to Mengel, withstands violent changes in temperature and humidity. • Announcement has been made this week that a merit specification has been written for the use of several pieces of furniture manufactured by Sterling Furniture, Inc., 1611 West Cortland Street, Chicago, Ill., in the 1950 Case Study House of the magazine Arts & Architecture . . . the firm, which manufactures a good line of contemporary cigarette and liquor proof topped occasional tables and odd pieces, this month introduced a new idea in functional furniture, a "console bookcase" which is open on four sides . . . the piece has an unusual cantilever top supported only by the two back legs and is available at \$58 in natural primavera, natural walnut, cordovan mahogany, ebony, and silver fox . . . the piece was designed by Forest Wilson . . . it is 36" long, 29" high and 15" deep. • Packaged air conditioners for a wide variety of applications are described in a series of bulletins issued by the air conditioning department of The General Electric Company, Bloomfield, N. J. . . .

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